

JUNE 1950



TRUST

D. McDERMANT

APR

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY

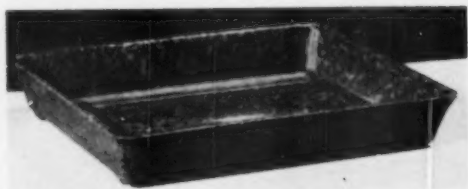
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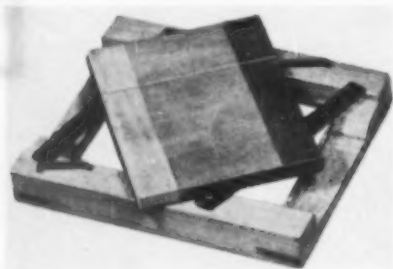
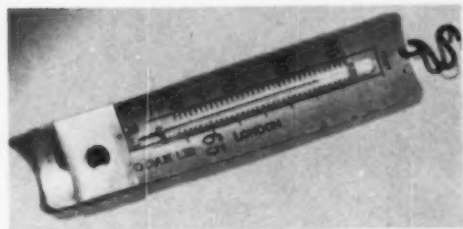


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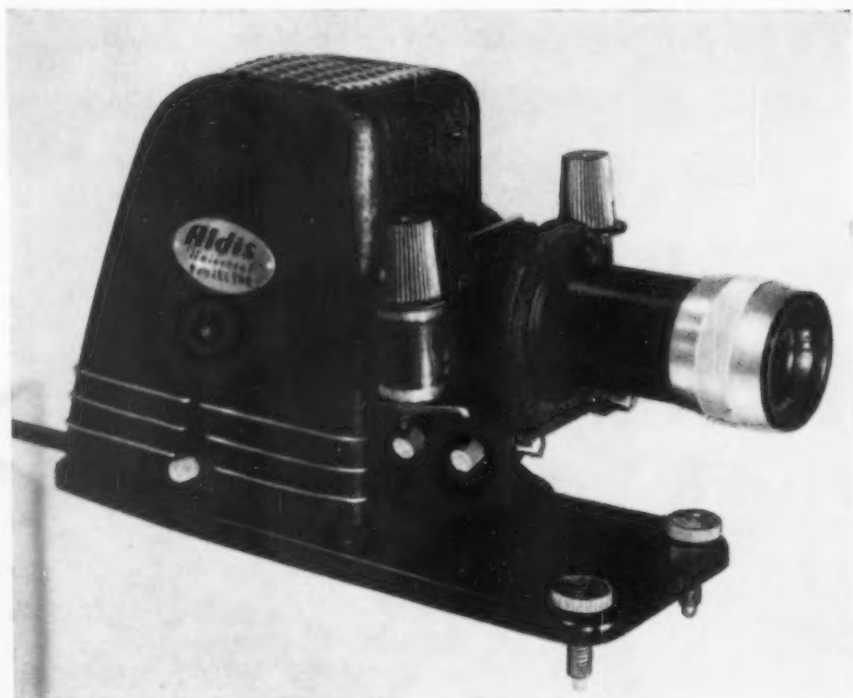
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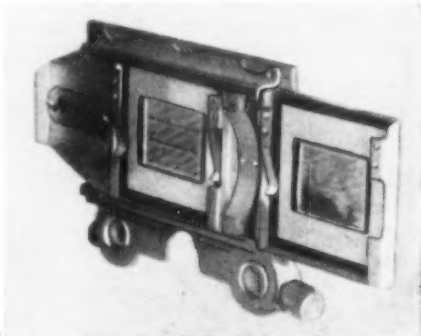
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Price £30 18 6 (complete with lamp)

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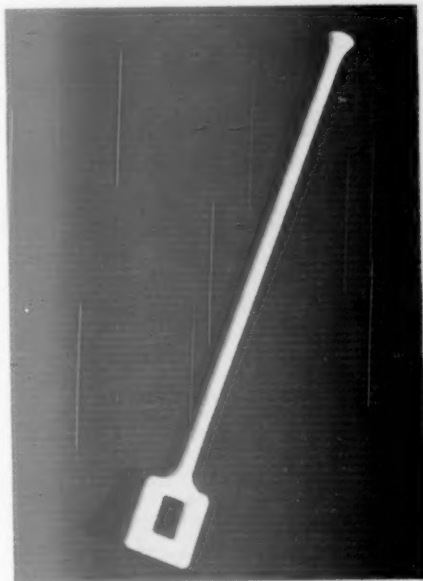
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Review of May Portfolios

The May issue was mostly dominated—and rightly so—by Wm. Brindle's admirable article on the photography of aboriginal rock carvings. His monotone pictures are so excellent that we must sigh and feel only the deepest regret that we were not to be the fortunate recipients of reproductions of the full colour Kodak Ektachromes, the originals of which were rich in all the glory of chromes and orange tones. Let us express the hope that this may be "a treat in store." I was specially impressed by the care the photographer had taken in the direction of including an aboriginal figure in the majority of his exposures. He has gone beyond the normal procedure of just photographing the drawings and has created excellent compositions that should be of intense interest wherever they are shown. The whole expedition appears to have been well planned and carried through, and to have brought back a good harvest of artistic treasures. Before we take leave of this fine photographer, we must refer to his most appealing front cover illustration—could there possibly be a better composed or more carefully photographed study than this?—truly it is a silhouette study *par excellence*.

The *News and Record Album* offers us an interesting departure from normal procedure in that its subject matter presents such a variety, and this is as might have been expected. The portfolio moves off to an excellent start with O.E.W.'s "The Lighter." Here we have a familiar topic treated in a novel way; it is well trimmed to essentials, nothing superfluous being permitted to "rear its head." Finally, the hands are well posed and the overall low tone of the print allows for a full degree of interest to be concentrated.

H.R.D.S.'s "Lest We Forget" is a subject that must have been photographed literally thousands of times—yet this one, I feel, is outstanding, for it was photographed at just the right moment when there was a characteristic cross-section of types paying their individual respects. Note that the photographer selected the right time of day for this exposure; the low afternoon sun dramatises the grouping and also throws the building in the background into deep shade; in consequence, interest is concentrated on the foreground where it must rightfully be.

R.P.'s "Show Day!" has, we understand, been the subject of a fairly drastic editorial trimming—a procedure which I feel sure will be accepted by the photographer as indicating an improved composition. The original print, while of excellent technical quality, included a great deal that was unnecessary—it even included distracting elements. As often quoted by leading authorities, emphasis must always be in the right place—and here the emphasis had to be on the collier and his numerous trophies of victory. At the same time, the background plays its part as a foil, indicating that the interests of the "humans" were already turned in other directions!

I have often remarked that from C.S.C. we can expect almost anything at any time or on any occasion—and here we have yet another of his excellent offerings in "Port Pirie," though it appears to be one far afield from his normal sphere. The vast majority of non-professional aerial photographs are for novelty or personal reasons and, consequently, are mainly lacking in general appeal. This one, either by design or good fortune, moves on into the composition class—this mainly by virtue of the dark line of the river

By KARRADJI

that enters the picture, wanders around, and then this moves out of it again. The sharp detail acts excellently as a balancing element. I should imagine that the detail in the original must have been rather noteworthy.

From the artistic side, little can be said regarding L.F.L.'s "Eclipse" picture on page 299 other than to congratulate him on his skilful trimming; his comet is leaving the frame at just the right point to afford a perfect sense of balance. We must also refer to the mass of stars in the background; I am not quite clear whether the astronomer has much control over this aspect, as on this occasion the background has been excellently managed though, of course, some diffusion has been introduced by the dots of the half-tone screen on the printing plate.

M.P.'s "The Peony" immediately strikes me as a particularly charming flower study—but here, perhaps, I may stand accused of bias, as the peony is a favourite flower of mine; moreover, it readily lends itself to pictorial presentation, as evidenced by its employment in the many Oriental paintings and block prints. As to composition, it is worthy to note that here the flower can be centrally placed because of the great variety of leaf shapes and tonal variations that surround it.

"Nature's Sowing" (F.P.H.) is a formal yet clever arrangement. We commence with the downward sweep of the branch and leaves from which the departing seeds fall at a pleasing angle; the leaves, too, are helpful in their general direction and radial feeling. Finally, the trimming and the technique generally have been expertly handled.

A.H.R.'s "Misty Morn" is another well-trimmed study wherein the plain tonal simplicity of the left quarter perfectly offsets the scattered and minute detail which exists in the opposite corner. Do not think that by this remark I am overlooking the web itself—as a matter of fact it is a perfect work of art admirably recorded.

"Conundrum" (C.S.C.) is a clever example of this operator's work—again demonstrating his outstanding ability to see and to photograph with artistry. The subject is quaint—even weird—but this aspect is modified by the general decorative feeling throughout. I do, however, feel that the inclusion of the small dead branch in the middle distance (bottom left corner) is doing a great deal of harm to the graceful balance of the whole, and I would recommend its removal by control if this is at all possible.

The lighting is the key to the success of K.J.M.'s "Unloading"—whether this is natural or enhanced by clever control measures or a little of both, I cannot altogether say. At any rate, the final result is just about as perfect as could be desired, the centre of interest being so theatrically spot-lighted. The inclusion of the dim low-toned impression of workers at the left was a wise move, providing as it does a valuable balance to those working in the open doorway.

In direct contrast to the complex structure of the previous subject is R.V.J.'s "Shipside Ballet," wherein

the charm lies in the simple way in which the ship's painter has been caught in arrested motion as he manoeuvres himself into his working position. He is nicely lit and the background includes interesting tonal variations. This is another print which has been fairly drastically trimmed; actually, I preferred the print in its original format in which a great deal more of the ship's side was included, thereby conveying some impression of the insignificance of man compared with the giant size of the liner. Whilst this motive was quite effective in the large print, the demands of reduction for reproduction made closer trimming desirable.

The print "Maiden Voyage" (H.R.D.S.) interests me mainly by the fact that, compared with most, this is a fine news interpretation, and, as such, could hold its own anywhere. Obviously with such limited material, the subject had to be photographed "as seen"; however, the parallelism of the two smoke formations "lifts" the picture considerably.

"Journey's End" (R.W.B.) demonstrates how a suitable foreground silhouette can play a useful part in conjunction with a high-toned subject in the middle distance. In this instance, the photographer had the misfortune to find his gate encumbered with a (war-time?) relic in the form of staves and barbed wire—these are very disturbing. These intrusive elements, unlike the dead sticks and branches encountered by the landscape photographer, could hardly be removed. The general viewpoint was also well selected in that it permits the side of the boat to be shown in a gentle curve—this valuable aspect would have been lost

had less care been shown in the choice of original viewpoint.

And now for our guests of the Y.M.C.A. Camera Circle. It is not the usual custom to comment on club members' collections, but I feel that a word or two in the right direction is unlikely to harm anyone. First of all I should like to refer to E.A.'s "River Pines." The camera viewpoint here is very satisfactory—I like the placing of the trees with their good stability and their receding angle, i.e., the way in which the lines of their bases move from the bottom left corner to the light spot at the right margin. I would like to see the dark spot in the bottom right corner greyed down slightly in any future enlargement. As to V.L.S.'s "Curved Masonry," this also has a special appeal to me. Firstly, I like the amount of subject matter that has been selected from the whole pillar (that is, the trimming) and, secondly, the placing of the shadow—this falls just where it is needed, commencing at the top and ending exactly at the bottom right corner. The depth of tone is also to be commended—it allows us to appreciate to the full the fact that we are dealing with masonry.

One more guest print remains for special comment—this is "Pumpkin Pattern," by W.H.M., of the Newcastle Photographic Society. Here, the leaves themselves are most interesting in their shapes, whilst possible monotony has been successfully avoided by the varied lighting which runs in a curve down the centre, and also by the accent provided by the little tendril.

Forthcoming Salons and Exhibitions

	Approx. Closing Date		
Annual Western Ontario International Salon.	Sept. 1st	Victoria.	Sept. 17th
Information from: A. E. Adams, Salon Chairman, 928 Maitland St., London, Ontario, Canada.		Information from: Peter Forrest, 909 Government Street, Victoria, B.C., Canada.	
Camera (Lucerne, Switzerland) Grand International Photographic Competition	Sept. 30th	Pasadena.	Sept. 17th
No Competition entry fee but international coupons required for return postage. (See p. 264, April.)		Information from: T. L. Sande, P.O. Box 69, Pasadena, California, U.S.A.	
New Zealand International Salon of Photography.	Sept. 18th	Houston.	
Information from: E. J. Blackburn, P.O. Box 880, Christchurch, New Zealand.		Information from: Katherine Wray, The Museum of Fine Arts of Houston, Houston 5, Texas, U.S.A.	
Western Washington Fair, Puyallup.	Sept. 18th	Louisville International Salon of Photography.	Sept. 28th
Information from: R. C. Morse, Photographic Salon, Western Washington Fair, Puyallup, Washington, U.S.A.		Information from: Andrew G. Thome, Salon Chair- man, 2112 Village Drive, Louisville, Ky., U.S.A.	
Milwaukee.	Sept. 7th	The Admiralty and Bath Open Photographic Exhibition.	Sept. 29th
Information from: John A. Griesemer, 3817 N. Bartlett Ave., Milwaukee, Wis., U.S.A.		Information from: J. H. R. Cade, Esq. 25 Upper Borough Walks, Bath, Somerset, England.	
Columbus.	Sept. 12th	Nottingham and Notts. Photographic Society Annual Exhibition of Pictorial Photography.	Sept. 6th
Information from: Fred. H. Braunlin, 436 Elmore St., Columbus 6, Ohio, U.S.A.		Information from: Messrs. F. Mead and G. D. Harrison, C/o Midland Bank Ltd., Victoria Street, Nottingham, England.	
Reading (U.S.A.)	Sept. 12th	Fotosalon van Fotoclub Vooruit, Gent (Belgie).	Sept. 15th
Information from: Foster E. Moyer, 325 Hoskins Place, Reading, Pa., U.S.A.		Information from: Louis Lefevre, Secrétaire, Wolterslaan 16, Gent, Belgie.	
San Francisco.	Sept. 17th	Salon International Arte Fotografico.	Sept. 15th
Information from: Charles Williams, California CC, 45 Polk Street, San Francisco, California, U.S.A.		Information from: Jose Maria Porcallas, Secretario, Foto Club, Buenos Aires, Santa Fe 1924, Buenos Aires (Rep. Argentina).	
Saragossa International.	Sept. 15th	P.S.A. International.	Sept. 16th
Information from: Secretario de la Sociedad Photo- grafica, Plaza de Sas, 7, Zaragoza, Spain.		Information from: E. C. North, 6209 Frederick Rd., Baltimore 28, Maryland, U.S.A.	
Windslesham.	Sept. 24th	38th Paris.	
Information from: J. C. Hayward, Hallgrove, Bagshot, Surrey, U.K.		Information: See page 396.	
Japan.		Kuring-gai.	
Information: See page 394.		Information: See page 399.	

The Photographic Societies

THE CAMERA CLUB OF SYDNEY

Incorporating the Miniature Camera Group

A Marine competition was set down on the syllabus for the 19th April. Mr. Henri Mallard, who acted as judge for the competition, made the following awards:

"A" Grade: 1, J. Hoey; 2, S. Piper; 3, K. D. Hastings; HC, W. Cliff Noble. "B" Grade: 1, B. L. Gilbin; 2, R. Harris; 3, G. Mitchell; HC, M. Wright.

Mr. Mallard gave his reasons for his choice of the prizewinning entries and used the placed prints to illustrate his lecture on "Pictorial Rendition." He made it clear to members that he felt most photographers of to-day lacked individuality. Some years ago the work of many photographers could be picked out on exhibition walls by the particular style of presentation. Now that we are able to produce pictures so easily, it is seldom possible to recognise competitors in this manner.

On the 3rd May, Mr. H. P. James, Vice-President of the Club, demonstrated his methods on how to make a character study. He chose a suitable subject from among the members, dressed him up and proceeded to light him, using floodlights, in exactly the same manner as one of his well-known exhibition pictures which was hanging on the wall. Members viewed the image in the ground glass of a 4-plate view camera, and took the advantage of asking this advanced worker on portrait problems. Meanwhile, three judges, chosen from the committee, chose prize-winners in the "Open" competition.

Results were: "A" Grade—1 and 2, K. D. Hastings; 3, G. Galbraith; HC, J. Hoey. "B" Grade—1, M. Wright; 2, R. Ward; 3, E. Francis; HC, M. Reid.

A One-Man Show of prints by Mr. H. James was viewed by club members, whose questions were readily answered.

Mr. Noble thanked Mr. James for the entertaining demonstration and showing of prints. P.J.P.

ST. GEORGE PHOTOGRAPHIC SOCIETY

On 13th April members were entertained by the Commonwealth Bank Camera Club at the latter's clubrooms in the Head Office of the Commonwealth Bank, Sydney. The occasion marked the third anniversary of the formation of the Club, and the presence of the St. George Group constituted a return visit for one given in December last year. Hope was expressed that a common interest will bring about closer co-operation between the two bodies.

The syllabus for the last month included a demonstration of portrait lighting by Mr. K. Warland and the conducting of a seascape competition, which was won by Mr. Orton (A Grade) and Mr. Buchan (B Grade). Mr. McInnes was successful in winning the set negative competition. Re-allocation of the Alderson Cup in June has given added momentum to competition entries, the point-score position at present being: G. Geeves 67, E. Jones 53, J. Free 49.

Activities for the month ended with an outing to The Oaks, five cars taking members through slippery, mud-soaked tracks in search for pictures.

—Press Correspondent.

Y.M.C.A. CAMERA CIRCLE, SYDNEY

The Circle had an especially interesting meeting on the 27th April. The Sunraysia Camera Club, Mildura, air-freighted a representative collection of the Club's best photographs for exhibition and comment by the Camera Circle.

The action of the Sunraysia Club was generous and novel, and we hope to have further exchanges on a similar basis. Members of the Camera Circle were invited to comment one by one on each of the prints submitted. Their remarks were supervised by Mr. W. Clifford Noble.

Earlier in the evening, Mr. Noble gave a demonstration of "Photographic Make-Up." Both his demonstration and his further constructive comments on the Sunraysia prints were masterly.

Our Circle congratulates the Sunraysia Club on its original and generous action, bringing pleasure to our members.

At the record attendance meeting on the 11th May, members' colour transparencies were viewed and judged. The 56 members and guests present greatly enjoyed the comments and judging of Mr. Arthur Eade, whose judgment and technical advice gave the many colour enthusiasts in our Club further valuable knowledge in this interesting field.

Coming meetings are at the Y.M.C.A. on the 8th June: Competition—"Landscape or Tree Study." Debate—Camera Circle v. Camera Club of Sydney.

22nd June: Lecture—"Commonsense Composition," by J. Mitchell.

The Annual Dance will be held at the Y.M.C.A. Concert Hall on Saturday, 17th June. Visitors are welcome to all functions. G.H.S.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Two speakers who addressed the April meetings stressed the importance of unity of idea in the treatment of prints. Mr. O. A. Sims, well-known A.P.-R. contributor, spoke on the toning of prints; Mr. A. T. Ullman discussed the printing-in of clouds.

Mr. Sims said that incorrect toning would ruin an otherwise good photograph. As a general rule, prints of sunlit scenes should be toned in warm tones such as sepia, while misty landscapes and snow scenes suggested cold tones such as blues.

Mr. Ullman said that in printing-in clouds, matching was important. The direction of the light on the clouds had to be in conformity with the lighting of the landscape or other subject, the nature of the weather suggested by the main subject should be supported by the sky, and the shape of the cloud should match well with the outline of the subject. If the photograph showed trees torn by the wind, the selected cloud negative should show a windy sky. The density of parts of the cloud negative was an important consideration where those parts had to be printed over features of the main subject which projected into the sky zone of the picture.

Competition results: April 17, Open—"A" Grade: 1, F. Tully; 2, A. T. Ullman; 3, R. Manuel. "B" Grade: 1, J. Brown; 2, J. Ralston; 3, Miss R. Woolnough.

April 24, Open—"A" Grade: 1, C. Collin; 2, A. T. Ullman; 3, R. Manuel. "B" Grade: 1, J. Ralston; 2, J. Brown; 3, Miss R. Woolnough.

Point-Score Progress—"A" Grade: R. Manuel 28, W. H. McClung 24, A. T. Ullman 21, C. Collin 14, F. Tully 9, R. N. Winn 5, K. McDiarmid 3.

"B" Grade: J. Ralston 23, Miss R. Woolnough 20, E. Butler 16, J. Brown 11, J. Lillyman 9, S. Stewart 5, C. Dillon 5, W. Penman 4. W.H.McC.



"STAIRWAY TO HEAVEN" M. G. McCalman

The Australasian Photo-Review

Editor: KEAST BURKE

B.Ec., A.R.P.S., Hon. Rep. P.S.A.

Preview of July Issue

In "Pictorialist on Tour," H. N. Jones (P.S. of N.S.W.) outlines the highlights of a recent picture-making trip through the famed Tumut district. Supporting articles are "Simple Photomicrography" (E. V. Gizycki) and "Australian Pictures—English Comments." Incidentally, the latter strikes a new note; the pictures are by S. H. E. Young and the comments from his old club back in Portsmouth and from other clubs in southern England.

There are two portfolios, **Cloud Studies** and **Animals, Birds and Insects**, while the cover is being contributed by D. McDermant.

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Lights! Camera! No Action!

I suppose the average citizen who takes his camera-clicking seriously is lured along the celluloid path by a healthy creative urge. Most of us have the itch to fashion something that bears the unmistakable stamp of our own personality—and there are very few who do not purr quietly under the stimulus of occasional praise.

Unfortunately, in a streamlined world dominated by experts and time-filled by the urgent needs of keeping a jump ahead of the wolf, the opportunities for creative work are more rare than they were . . . or are they? Perhaps it is still just a matter of finding them.

Being a frequenter of the theatre, both actively and critically, I have seen how much enjoyment is derived from the application of grease paint and the donning of odd rags and a new character. The "shy spirit," with the urge to create within him, emerges from his layers of inhibitions and really begins to live.

The lens-happy enthusiast may enter the same world of make-believe with the aid of a stick of grease paint and his dormant talent for acting. This also provides an opportunity for the model to enjoy a little fun, too, instead of having to play dummy all the time.

The accompanying illustrations are solely the result of two people having a few pleasant evenings . . . sometimes there were three, and, of course, there is really no limit to the number of players. This is the procedure. Several of us happen to be together on one evening when someone says, "Let's try something crazy with the camera." Then the lights come out, the tripod is fixed, a grey army blanket is draped over a door and the game is on.

The essential part of make-up lies in the assuming of a character rather than in the application of the grease paint. If the model feels the character and the lights are adjusted to fit the mood, half the disguise is achieved. But if it is felt that more is needed, then it is not necessary to undertake an elaborate stage make-up, because the camera will not register colour, but merely lines and shadows. One stick of brown grease paint (No. 7) is all that is required. If the skin is dry a little cream can be rubbed on before the brown is applied, and to remove the shine of the

By JOHN BOTTOMLEY

grease paint the face should be lightly powdered. The brown is used to exaggerate the natural shadows in the hollows of the face, to give the impression of a beard or to add age to hands and arms.

Getting into the spirit of the idea and the imaginative use of lighting are the essentials. I use a photo-spot and one or two photo-floods in reflectors. For the more dramatic shots the photo-spot provides the harder shadows, while a flood at a distance fills in nicely. Most of these shots were made with a miniature reflex, using Kodak Super-XX and a speed of 1/10 sec. at $f/8$ or $f/11$.

One of the great advantages of having both photographer and model in the mood is that all the stiffness of the formal studio pose is broken down; both are "in the picture," and the evening ends with a "good time having been had by all." One of the dangers is that, what with forgetting the passage of time and dashing into the darkroom to develop the film, to-morrow is likely to be upon you before the "night" is ended!

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International Salon of Photography)

CLOSING DATE: JULY 15th.

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Address of Hon. Organiser: Mr. C. Stuart
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Camberwell, Victoria.

Address for Prints: Mr. L. A. Baillet, Mel-
bourne Technical College, Latrobe Street,
Melbourne.

The Committee is pleased with the number
of entries already received from U.S.A., also
Czechoslovakia, Spain and other European
countries. It is hoped that Australian and
New Zealand photographers will not wait
until the last moment before submitting
their entries.



"Dangerous Age!"



"Hope Deferred."



"Am I going mad?"



"Grandma" (Aged 24).

JOHN BOTTOMLEY
(See article)

Walhalla Revisited

This is a sequel—and a pleasant one.

The ex-mining township of Walhalla, to which fellow clubman A. G. Gray so aptly and correctly gave the appellation of "Ghost Town" back in December, '49, has, I'm happy to relate, like the phoenix of old, arisen anew from the ashes of its past.

When Walhalla was originally visited by a party from the Melbourne Camera Club—actually, during the King's Birthday weekend of 1948—the party included A.G.G. and myself. Truly, at that time we found Walhalla to be a town which had outlived its allotted span, its twenty-five odd inhabitants being only too happy to live again merely in the relating of the town's glorious and eventful past.

A.G.G.'s fine article and photographs told you some of the aspects which charm the eye

By G. W. PHILLIPS

of the visitor—and now I am permitted to add several more facets to the polished gem that is Walhalla.

The drive around the road from the river is alike breath-takingly beautiful and breath-taking, for the road is cut right into the side of the mountain. Above, an acute rise to the summit, which, to insignificant man, appears to reach up to the clouds themselves, whilst below, hundreds of feet below, chuckling Stringer's Creek flows to meet the turbulent waters of the Thompson River. Originally, the area was named Stringer's Creek—but someone, aesthetically inclined, later changed the name to Walhalla, after the Viking name.

"The drive is breathtakingly beautiful."



"... hundreds of feet below chuckling Stringer's Creek."



"... arisen anew from the ashes of its past."

Driving through the town one notices that the road follows the wanderings of the creek, which is seen first on one side and then on the other. For a distance of perhaps half-a-mile along are seen the precipitous sides of the mullock-tip, disgorged years ago from the maws of the famous Long Tunnel mine batteries. Rounding the bend of the road and entering the township proper one sees the remains of the old fire-station, curiously built with its floor spanning the creek and now with its very existence, like many other parts of the town, threatened by the ever-encroaching blackberry vines.

All these features and many others (there

is actually a picture around every bend of the winding road) so impressed my wife and myself that, at the conclusion of the all-too-brief club week-end, we decided to re-visit Walhalla the following Christmas.

This we duly did and surprisingly found the township starting life anew. Gold is now forgotten as the town has begun to supply a commodity which, in these days, is almost as precious as gold—timber. On the site where once stood the thundering batteries of the Long Tunnel mine a sawmill has been built. Here, all day long, timber is being sawn from nature's bountiful supply clothing the hills from whose bowels came the gold which made Walhalla famous in that long ago.

Crystallise Your Opinions

Photography represents something different to every person who considers the subject worthy of his attention. To some it is a means of making a living, others say it is for them an essential outlet to the creative urge; to others it is a useful hobby, and to still others it is an excuse for gadgetry. Although the world's inhabitants may be divided into two groups—those who take photographs and those who do not—the photographer remains nevertheless a member of that group of humanity called society. By himself, the photographer is no more interesting than any other person, but his relationship to present society can be interesting and significant. The most important aspect of photography is its practice as an expression of individuality, and more, as an assertion of the individual.

Many people are beginning to think that in the present day the manner of our social behaviour, and our personal behaviour for that matter, show too little regard for the individual. As we live, as we are governed, and as we think, the importance of the individual diminishes. Whether you believe this to be true or not does not concern us here, but if it is true there is one aspect of photography to which we should give our attention.

It has long been recognised that an artist implies an individual or it implies nothing at all. Artists are few, their cases singular; yet, by the acquisition of a small degree of technical knowledge, many people (who otherwise would be indistinguishable from the crowd) come to take photographs and are enabled to assert their individualism just as the artists must do—by the end product of their art.

Pictorial considerations aside, then, a photograph should surely not be a mere representation of reality only. It should be an interpretation of reality where the individual, as creator, comes between the object and the viewer. There is no necessity for a photograph to display objects as they appear. Despite the once-popular misconception that "the camera never lies," it is only too easy to distort reality. In fact, there is an advantage in a certain amount of unreality, because the idealised expression of the commonplace lends itself more easily to clear symbolism. And it is the symbolic which the individual should seek to put into his photographs.

It is by attempting to symbolise the objects

By D. J. RUSSELL

of nature that an artist can first demonstrate his independence from those conventions of thinking and living which nullify the meaning of the individual.

Symbolism can lead to obscurity. All symbolic expression is a convent on which has to be widely accepted as having some social meaning. If the symbolism is purely personal, the result has meaning only to the person-originator. Various forms of symbolism are more or less well-known and the products of them more or less understood. In such a comparatively new mode of graphic expression as photography it is inevitable that the symbolic mechanisms available will be obscure to many people. The photographs likewise will be obscure. Their real meaning will be apparent only to the photographer. Yet it is less important for a photograph to be "understood" than for it to be an assertion of the photographer's individual existence.

The very obscurity will demonstrate that here two categories have separated and clashed—the world, creation, society, what you will; and the individual. By this act the individual shows himself to be more important than his environment.

Here are four pictures—a formal design, a landscape, a portrait and a comment. The pictures themselves are quite ordinary, but the reasoning behind them makes them worthwhile.

A photographer should pay a great deal of attention to design, the form and arrangement of masses in an area before he considers much of the material presented to his camera by nature and events. Although the photographer has not a great deal of control over the form and appearance of his subjects, it is important that he should understand and appreciate exactly what his equipment is capable of doing for him. To this end he should turn first to design in the form easiest to the photographer—still life, where arrangement is more important than form. Photographic still life is dull work usually, but from the photographer's point of view, even if his arrangements are unsuccessful, he will have gained in his knowledge of what the picture lacks.



Fig. 3

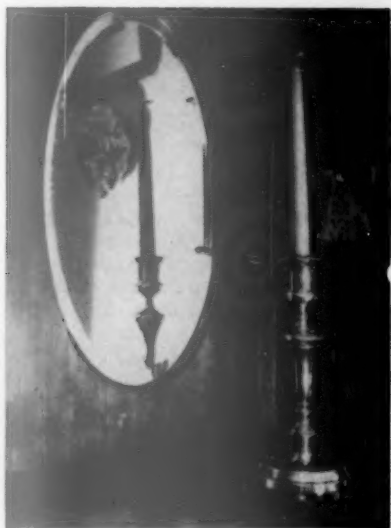


Fig. 1



Fig. 4

Illustrating
CRYSTALLISE YOUR OPINIONS
 D. J. RUSSELL

Here, in reproduction No. 1, we have the elements of a typical photographic still life unsatisfactorily arranged, mainly because the picture is all vertical and lacks composition.

My landscape (No. 2) is at the other extreme to still life and it would seem that no connection between the two exists. For, you say, one cannot arrange and re-arrange the positions and groupings of the things that are nature's. This is true, but with a knowledge of design and what will work, pictorially speaking, the photographer can pick and chose his landscape scenes and, most importantly, his camera's viewpoint and thus produce more successful pictures than any which adorn the interiors of railway carriages. There is another thing. I believe that in landscape the photographer must have a strong feeling for the scene before him, otherwise he will not be able to make a successful picture of it. Certainly it is far easier to make a good picture of a scene when its enchantment or mood is full on you than otherwise. A man with a cold in the head never achieved a good winter landscape!

The landscape here has nothing in it except a certain quality of light, distance and flow. It claims genuineness because it is a sympathetic representation of the atmosphere of the place.

Portraiture is a difficult undertaking, for, whereas it has to conform to all the usual rules of photography, it also has to contend with the feelings of the subject. To a commercial

photographer the subject is of all-powerful importance, so the portrait may often seem dull to the pictorialist. If you seek to make a good portrait you should consider your own requirements more than those of your model. If he wants a picture of himself made in a certain way, let him take it himself, in a mirror, or something. A portrait is an interpretation of character—it is what the photographer thinks of the subject. (So is any other subject, for that matter).

The portrait here (No. 3) is no more than a comment on the person pictured. It would be unsatisfying to Aunt Maggie, but people looking at the picture may obtain an inkling of one of the aspects of the strange creature pictured.

No. 4 brings us to the end of our random group. This picture is a comment by a photographer on things as he sees them. Here the subject matter is of secondary importance; a photographer can comment on almost anything that crosses his camera's lens. What is important here is that which is being said, not that which is being spoken about. It is even more important that *something* is being said. Some people say too much, but most people do not say enough for themselves. We are working in the style of the film documentary, since we have no plot, no characters; only history and reality.

It is a good thing for the individual to be able to say what he thinks; lucky photographers have such a means of expression.



Fig. 2

Notes from the Magazines

HERE'S HOW TO STORE AND DISPLAY YOUR SMALL PRINTS

"The Camera Magazine," January, 1950

What to do with small prints after they have dried has at one time or another been an enigma for most photographers. Unquestionably, prints 8 x 10 and smaller, like larger ones, are shown to their best advantage when displayed on individual mounts. In addition, displaying prints on free mounts has several real advantages over confining them to albums. Affixing the print to its support can usually be accomplished more easily; while the tint of the mount can be chosen to harmonise with the tone of the picture. But even more desirable is the freedom of circulation which the small mounts provide for the print. Pictures displayed from the tops of desks, bookcases, mantels, or on the walls can be readily changed as often as the creator desires. Also, a dozen or more prints can be viewed and enjoyed by as many guests simultaneously by passing them around. This, of course, is impossible with pictures secured in an album. Old prints or prints which are no longer desirable because of improvements in techniques or judgment are simply discarded. Perhaps this method of displaying small prints is not enjoyed more commonly because storage of the mounts themselves can constitute somewhat of a problem.

An entirely satisfactory means of overcoming this difficulty is by using discarded X-ray-film cartons as containers for the mounted prints. X-ray film is supplied to your local hospitals in unusually attractive and durable boxes which have pull-off tops. Most hospitals use the following size films: 8 x 10, 10 x 12, 11 x 14, 14 x 17, with the first being the most popular. These films are usually supplied in lots of 24 in boxes whose dimensions are just slightly larger than the films and about 1½ inches thick. As a rule, once the film has been used, the boxes go into the waste-basket.

In addition to being the most readily available, the 8 x 10 box has several advantages over the larger ones. Because of its size, it can be stored, like books, on almost any shelf. Its inside dimensions are adequate to accommodate about twenty mounts with prints on one or both sides. The 8 x 10 mounts are especially adaptable since salon mounts (16 x 20), can be bisected easily horizontally and vertically with a trimming knife while using a straight edge as a guide to give four 8 x 10 mounts. This reduces the price of the small mounts to a matter of a few pence each. By placing prints on both sides of the mount, the cost per picture is cut in half. If the pictures are unusually small, two, three, or even four can be artistically arranged on one side of a mount, providing the subjects are well chosen.

Once the picture has been mounted by any of the accepted methods, the print and mount are both lacquered to protect them from handling and to permit easy cleaning. They are then placed with prints of similar subjects in an 8 x 10 X-ray carton which is properly labelled and stored alphabetically on any convenient shelf. In this manner, prints are safely preserved while at the same time they are readily available for display to visiting photographers.

The larger X-ray cartons can be similarly used for mounts and prints of greater dimensions, but, unfor-

tunately, they do not lend themselves as readily to storage. Nevertheless, they can serve many useful functions in your darkroom. As they are light-tight, they are excellent for storing paper.

Just because you may have never walked into a hospital, there is no reason why you shouldn't be able to obtain all of the discarded X-ray boxes you can use from your local hospital. Most X-ray technicians are human individuals, which means they can be bartered with. A little interest shown in their daily work, or a glamorous enlargement should gain the stouthearted ready access to the processing room.

MADE IN ENGLAND

"Modern Photography," November, 1949

It is autumn. The sun is bright and the air is pungent with the smell of burning leaves. I whistle my way into the office of the Picture Editor. "Beautiful morning, isn't it?"

"Yes," says the Picture Editor. He shuffles some papers on his desk. "Crime story breaking in Kensington. Scotland Yard men digging for three bodies. Take a reporter with you."

So I go to Kensington.

It is pouring down rain the next morning. I arrive at the office feeling downcast. "Good morning," the Picture Editor says cheerfully. "Quiet to-day, but tomorrow is the first official day of winter. How about a pretty-pretty 'good-bye to autumn' picture for the front page?"

So I go to the Park . . .

News photography, that is to say "on the spot" news coverage of history in the making, was born in England. Fox Talbot's discoveries in the Lacock Abbey of Wiltshire laid the foundation, of course, but it was Roger Fenton's photographs of the Crimean battlefields, made ninety-four years ago, that fathered the profession of news photography.

As one of five brothers who help supply photographic grist for the daily press, I am proud to be a British news photographer. Naturally we have much in common with American news photographers. We, too, are adventurers, thriving on the breathless business of dashing off on a moment's notice to photograph anything from a litter of newborn pups to a Yorkshire colliery disaster. Life, love, laughter, death, hatred, anguish—all of man's emotions must be recorded in the fleeting instant they are alive and real. There is seldom a chance to re-take a picture. Our job is to sense and interpret the feeling of the occasion, gay or tragic, and to highlight it *then*. We are expected to meet on level terms the famous and infamous, the cops and crooks, the beggars and the kings and to photograph them all with understanding. We are a strange mixture, both thick-skinned and highly sensitive. A news photographer without emotion is, to us, just a button pusher.

Like our American counterparts, we also have our beefs. We carp about not having comfortable jobs with regular hours, and about never knowing when we are on or off duty. We lie awake nights planning a new angle for the next day's story; the next day we are shifted to an altogether different story. We fret about our camera equipment, adding gadgets, worrying about fogging slides, flash testing outfits and cussing the flashbulbs that didn't work. When it comes to cussing flashbulbs, we probably have an edge on American photographers. Our supply is both less plentiful and less reliable than yours.

The most frustrating thing in the life of a British news photographer is exactly the same thing that frus-

trates American cameramen—lack of recognition. For too many years, British newspaper executives have regarded the news photographer as a sort of country cousin who tags along behind the reporter. The writer was the workhorse, the photographer an inarticulate entity taken along for the ride.

Now the picture is changing. The news photographer in England is beginning to receive the recognition that has been long overdue. I have noticed the same kind of development in American news photography. I believe that the treatment of pictures by *Life* magazine has provided a major step forward. Picture credits (the line under the photograph) stimulates the competitive spirit among photographers, but more than that it encourages a photographer to search out the feature angle of a story as something distinct from the "straight" news approach.

BARNET SAIDMAN

SPECIAL EFFECTS FOR 16mm. CAMERAMEN

(Reprinted for their humorous aspects!)

(*"International Photographer,"* January, 1950)

For those trained in the major motion picture studios in Hollywood there is nothing in the way of tricks and illusions that poses any problem to the professional 35mm. cameraman. At his elbow is the ever-present "special effects man," with all his magic, or the various technical departments of a big studio, always ready to come up with ingenious tricks of all kinds to help the cinematographer create a desired illusion. But the 16mm. industrial or television cameraman has had to make his own experiments and scrape for his information in the field of tricks and effects. For the benefit of those who have not already reached into the Hollywood bag of tricks, here are a few which may prove useful when the time comes.

Not always does the camera correctly register a scene the way we want it to appear, as, for example, rain. Photographically it will look more like real rain if a small amount of condensed milk is added to the water which is to be sprinkled over the set and the actors. In other instances tricks have to be employed for the safety of those working in the picture. Exploding land-mines are faked with cylinders, filled with sawdust and with air released at high pressure from buried mortars. *Barbed wire* is made from short pieces of rubber bands stuck between twisted wire, *furniture* or other objects crashing over the actor's head is made from balsa wood; falling through plate glass *windows* is made a lot safer by making them out of resin, and few skulls are harmed by the villain's well-aimed blows with thin plaster *bottles* manufactured by the studios or by specialty shops in the film capital. In saloon *braueries*, when the catsup-blood and the mineral-oil-perspiration flow in the midst of a rather pleasant-smelling smoke from a bee-keeper's smoke pot, no one is injured in Hollywood.

All kinds of weather can be produced artificially right on the sound stage. *Dust storms* are created by blowing ground alfalfa or bran. *Snow* can be faked by using unroasted potato chips, or borax flakes, *hail* is made with white beans, and if you want early morning *dew* on rocks and grass, just spray with mineral oil. By pouring melted wax on cold water, you have frozen-over water. You can make your own *icicles* by dripping a solution of silicate of soda, or by soaking strips of cellophane in alcohol and paraffin. For *windown frost*,

swab the glass with a solution of stale beer and epsom salts, or with spirits of camphor. Sodium thiosulphate (hypo.) can also be used for that purpose. *Fog* is a complicated and expensive thing to produce for the camera in the thorough manner of a major studio, but 16mm. technicians may attain a pretty good illusion by blowing hot steam over blocks of ice, or by using the commercial liquid fog, manufactured and sold in Hollywood. Dry ice is often used for *steam* or *smoke*, sometimes smoke cartridges, bought from your local fireworks manufacturer, or by the proper use of special fog filters, which come in different diffusion densities from a slight mist to a London pea-souper.

The heat from powerful lamps, or from the sun, will play havoc with your luncheon scene, if you are not prepared for it. To prevent *ice-cream* from melting, just leave it in the refrigerator, and use mashed potatoes instead of it. Replace the *butter* with yellow cheese, and the ice cubes in your cocktail with cellophane. Cellophane can also be used to pack fruit cordials and vegetable juices and will look like the real McCoy. Drops of *water* on glass are not going to last there very long, so use mineral oil, applied with an eye-dropper. If shining surfaces of glass and chrome cause reflections, pat them lightly with a lump of painter's putty or modelling clay, or brush with liquid wax.

Don't trust your actors around expensive Russian *caviar*, it is isn't intended to be eaten, but make a mixture of fine buckshot and axle grease. *Soap lather* in a shaving scene soon falls flat, if there are many takes or long rehearsals, so it should be substituted with whipped cream or meringue. Whipped cream is also used for other things: coloured red and topped with a little ground mica or copper flitters, it is the usual formula for blood stains.

If you are going in for effect shots, there are many of them in the Hollywood trick books. If you want to show the flicker of lights on a wall, as in *freside scenes*, remove the chimney from one, or more, kerosene lamps and place them in front of your inkie spots or arcs. Use a lamp with a wide wick and turn it up high. If you want beautiful *sunsets*—get out of bed early. A colourful sunrise makes a much better sunset on film.

If you want a fire with *green flames*, soak some pine cones in a solution of one pound of boric acid to one gallon of water, and let them dry. For *red flames*, one pound of strontium nitrate to one gallon of water, and for *blue flames*, one pound of copper sulphate to one gallon of water. For a little touch of blue or green in the water of a fish pond or aquarium, the Hollywood wise men use ordinary food colour, the same kind as your wife uses for your birthday cake, as this will not harm either the fish or the plants.

Photographers with a yen for arty pictures usually love to shoot scenes where a beam of *sunlight* pierces through an attic opening, or a monastery window. For your camera to be able to pick up this beam of light, create the effect with an arc light, and when you are ready to shoot, go in there with a dusty old rug and beat it vigorously.

Have you ever tried to make a mule "laugh"? You can make it look that way if you put a rubber band over the mule's gums. To make it still better, you can dub in the sound. To make a cat lick your hand, or another cat, a little rubbing with a piece of raw liver will do the trick.

For night effects with black-and-white film, many cameramen prefer to use a combination of the 56B and 23A filters, creating a soft nocturnal effect. Some use a 29F in combination with a medium speed film to assure sufficient contrast, while others like the 72 filter for more extreme night light effects.

LEONARD CLAIRMONT

Presenting
IN MINIATURE REPRODUCTION
THE TWELVE DISPLAY BOARDS
**CREATIVE
PHOTOGRAPHY**

as published by
**THE MUSEUM OF
MODERN ART**
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368: Edward Weston (top)
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370: Eric Salomon

Page 371: Weegee
372: Andreas Feininger
373: Cedric Wright
374: Andreas Feininger
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R. Martin (bottom)
377: Barbara Morgan
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Ansel Adams (bottom)
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PHOTOGRAPHY



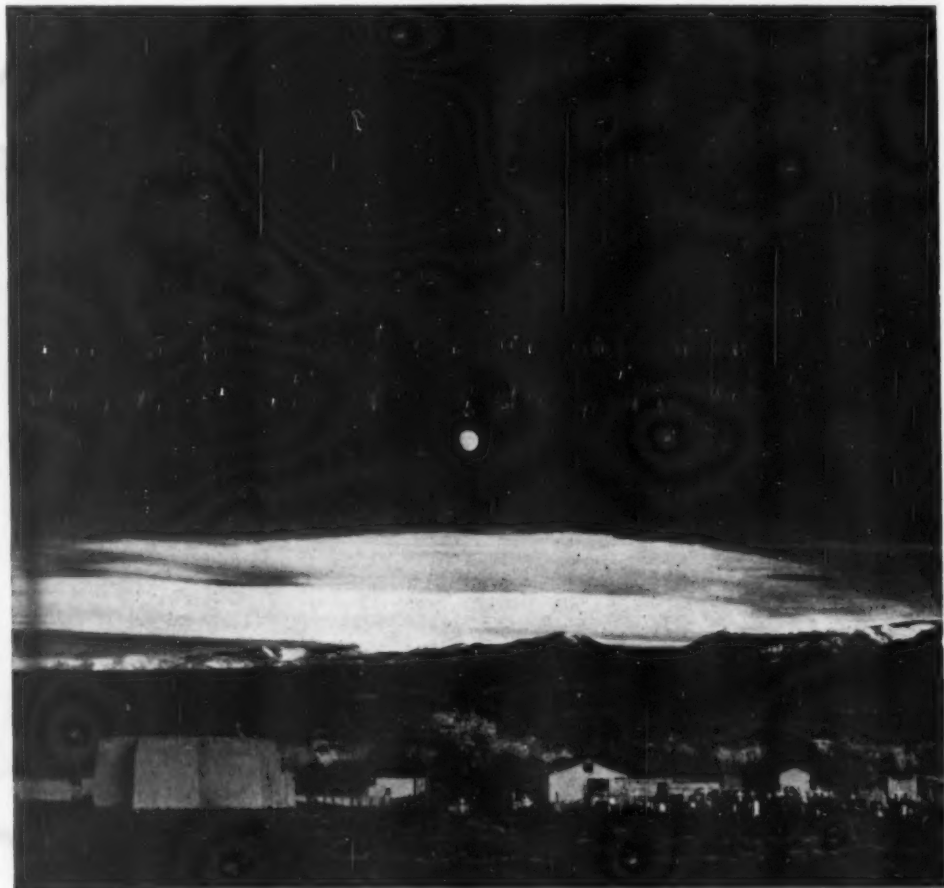
"Dramatic . . . dull . . .
sensitive . . . brilliant . . .
true . . . phoney . . ."

People use these words every day to refer to pictures made by the mechanical click of a shutter, showing that to most of us photography is not only a scientific recording device—it is A MEANS OF EXPRESSION.

The camera is a versatile tool, but the photographer, like other artists, is more important than his tools. He can control the whole mood and meaning of the image he records.

the photographer

If the photographer is master of his camera, then the subject of his picture, the way he shows it, and the qualities he emphasises in it are all of his own choice.



the mystery of a wide, empty plain



Everyone has seen these things with his own eyes, yet each of these pictures has its special character; the purpose of each existed in the mind of the photographer *before* he recorded it. How does a photographer make this transition from the *actual scene* to the *intentional image*?

is an artist



pattern made by the shadow of a rocking chair



faces of young children

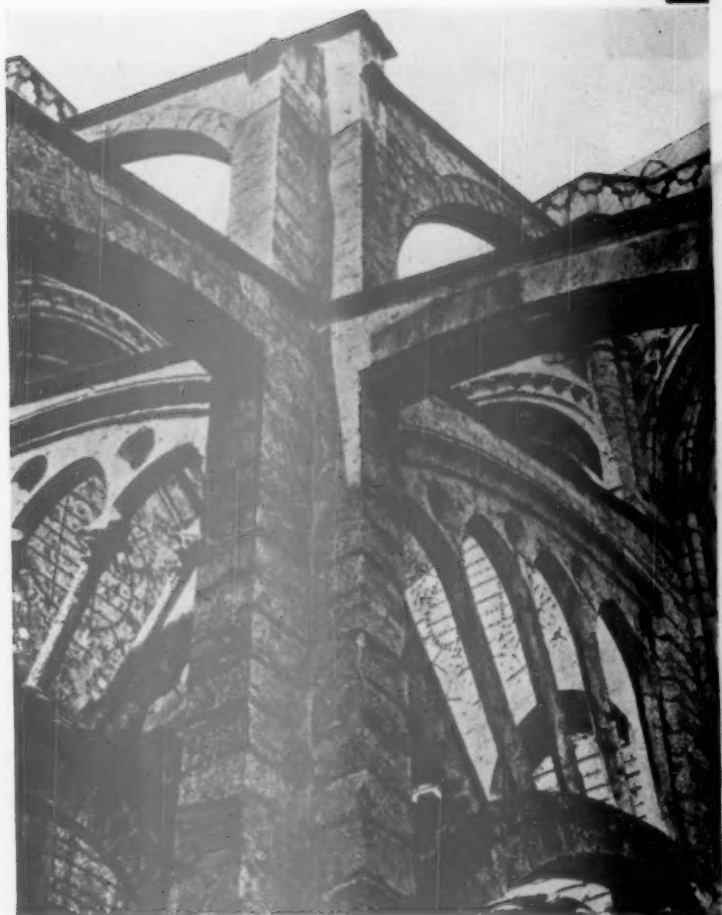
he works with a mechanical tool

A good photographer uses both the capacities and the limitations of the camera.



The painter is complete master of every brush stroke by which he constructs the image he wants on an empty canvas.

The photographer is not making images with the intuitive freedom of the painter. He is selecting out of vague and amorphous reality the particular rectangle he considers significant. The good photographer does not imitate qualities of other arts; he uses only photographic means to interpret his world in a two-dimensional picture.



Techniques can be learned from books or in schools. Fancy equipment is not essential to good photography. But it is important to know WHAT YOU WANT and HOW TO ACHIEVE IT.

*he composes
with the camera*



The most ordinary subjects can become outstanding pictures in the hands of a photographer who plans his compositions in the finder of his camera.



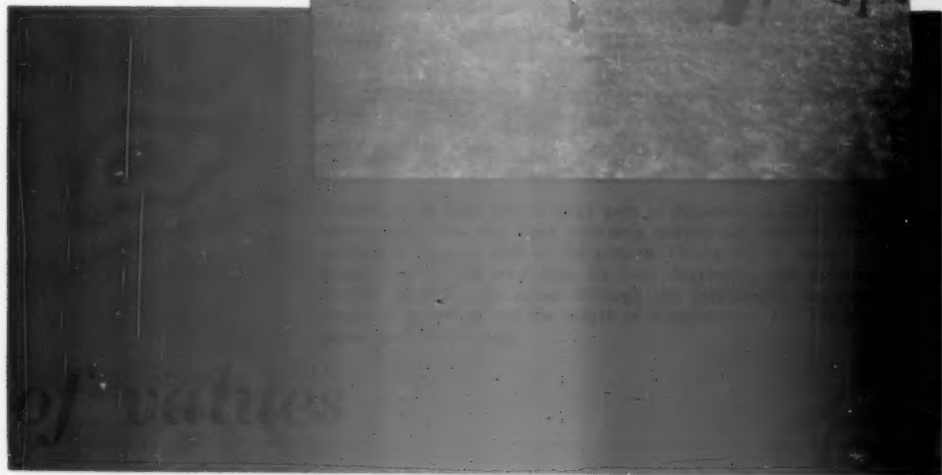
The design of a photograph depends in large part on the *position of the camera* in relation to the subject. It is possible to change a picture completely by moving the camera a few feet to the right or left, up or down, nearer or farther from the subject.



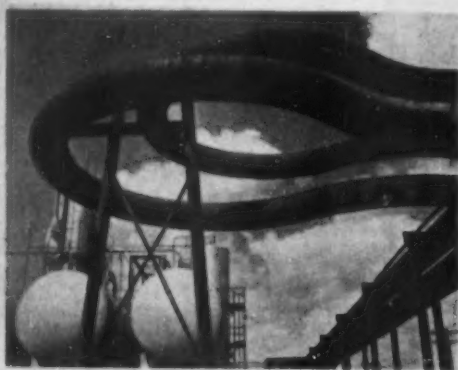
his medium is a scale

In black-and-white photography the creative photographer controls the proportion of light to dark in his picture and the contrast between them. Brilliant white to deepest black through the most subtle gradations of grey—these are the tones from which he must choose.

The two photographs here express their subjects in opposite terms: the explosion of a magnesium bomb in strong contrast of black and white, and the density of a dust storm atmosphere in greys alone. Most photographs include a greater range of values than these two.



he selects the subject



Edward Weston. Gulf Oil, Fort Belvoir, Texas



James Still. March. - Edgar Degas

The field of choice in subject matter is as wide as the world around us.



Heinz Caron-Breusch: Children Playing in Berlin, 1945

A good photographer does not simply look for a subject—he looks for a picture in the subject. He may find it almost anywhere, in fact most often near at hand, for he is apt to interpret most sympathetically and significantly the things he knows best.



In an instant, however, and most particularly of people, the photographer must decide at what instant to release the shutter. A delay of a fraction of a second may alter his picture entirely. It must be a series of changes in pose and expression as they take place in a split second.



In such pictures as the one at right the photographer is more or less at the mercy of chance, but if he does catch the climax of a situation he will get a remarkable shot—for the camera can record the *drama of the particular moment* in a way impossible in any

he selects the moment



other medium. However, in the average snapshot there is no reason why he should have to trust to luck. He must set his focus, shutter speed, and diaphragm opening beforehand and BE READY for the right instant when it comes.



the camera translates

Colours, which count for so much in everything we see, must be translated into tones of grey in black-and-white photography. Although they are thus robbed completely of their normal meaning, they can still have a *photographic* meaning. For each colour can be made to appear lighter or darker, and in this way colours which would otherwise register as the same tone of grey can be separated from each other in value. Certain ones can be given dramatic emphasis while others are neutralised.



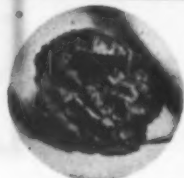
1. Panchromatic film, Light yellow filter.
Short exposure printed on hard paper



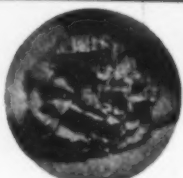
2. Panchromatic film, Red filter.
Printed on normal paper



3. Panchromatic film, Red filter.
Short exposure printed on hard paper



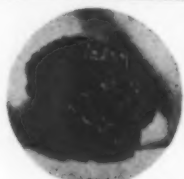
4. Panchromatic film, Light blue filter.
Printed on normal paper



5. Panchromatic film, Light yellow filter.
Printed on normal paper



6. Panchromatic film, Red filter.
Long exposure printed on soft paper



7. Panchromatic film, Dark blue filter.
Printed on normal paper



8. Panchromatic film, Light blue filter.
Long exposure printed on soft paper

Filters of different color and density used in connection with correct exposure offer a special control in the translation of color values into black and white.

Photos: Andreas Formig

colour into black and white



*the camera
creates its own perspective*



In angle shots, where the camera is pointed either up or down, lines which appear as verticals and horizontals to our eyes are made to converge and therefore become diagonals. Diagonal lines create a sense of movement, and these shots usually *dramatise, emphasise height or depth, and suggest power.*



But when the subject in no way implies these qualities, angle shots will always look out of place and ridiculous.



the camera stops or

With a camera one can record motion that takes place either *too rapidly* or *too slowly* for our eyes to register it. These photographs may reveal fantastic patterns, but they are just as real as those we normally see.



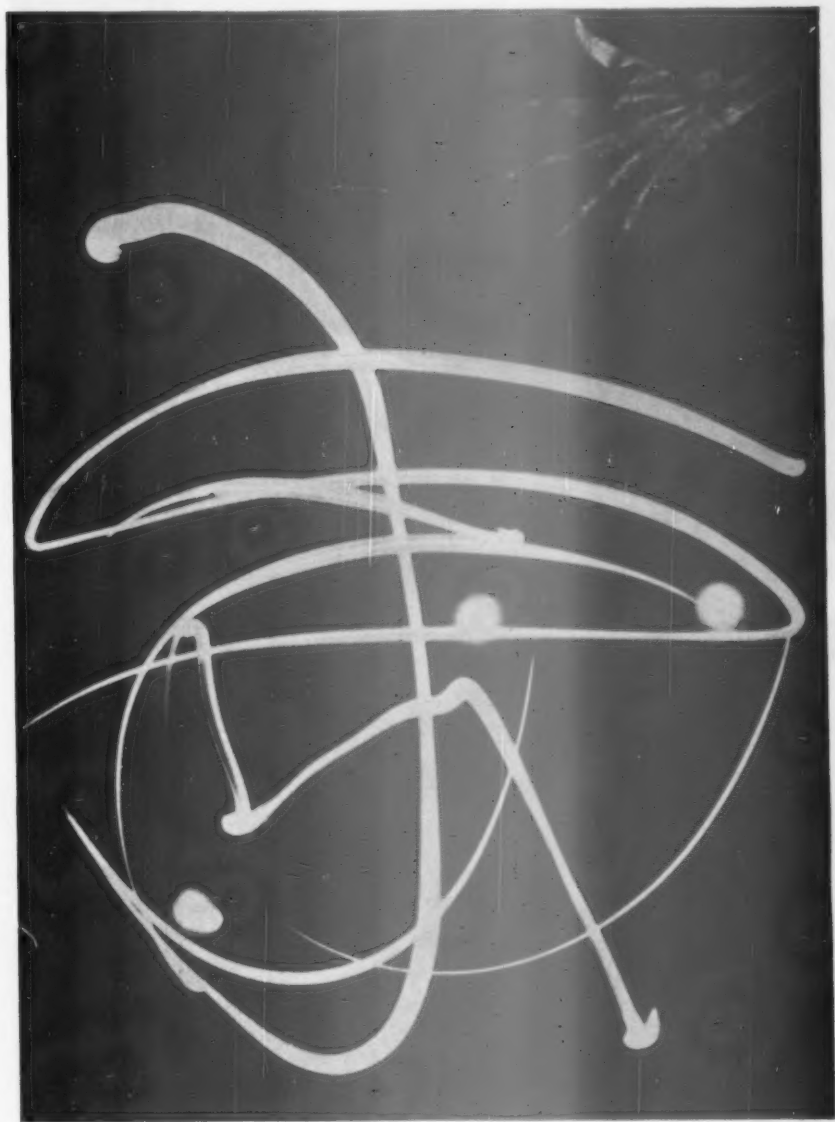
A very short exposure freezes action at a certain point in its course, catching staccato designs of halted motion.

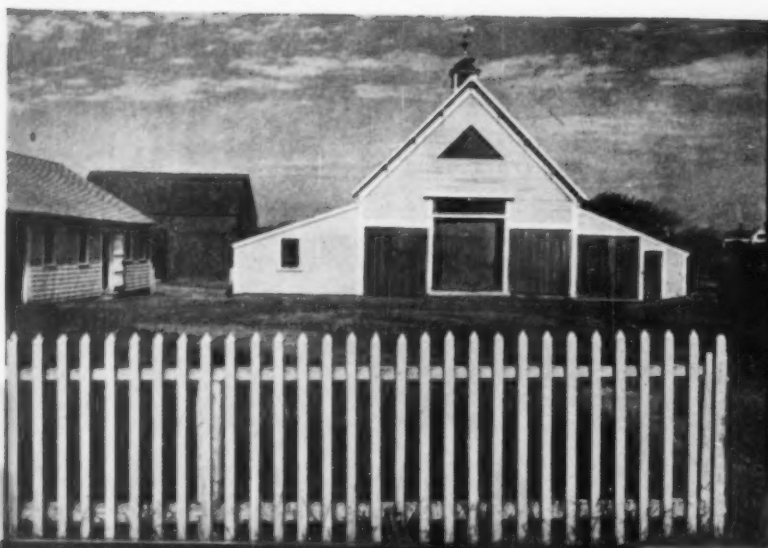


A relatively long exposure records the path of a motion.

The length of the exposure will depend on the speed of the moving object and the intentions of the photographer. For instance, the wedding picture was exposed for $1/25$ of a second, just long enough to catch the flurry of rice, while the picture on the right was probably exposed over a minute to record the intricate pattern made by a flashlight as it was twisted through the air.

prolongs motion



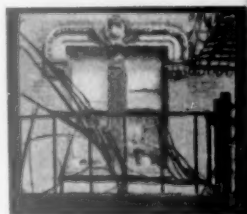
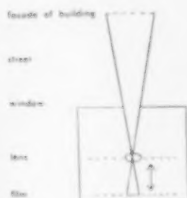
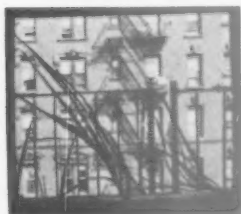
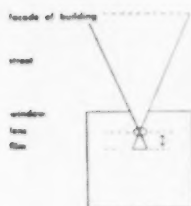


the camera impresses extends space

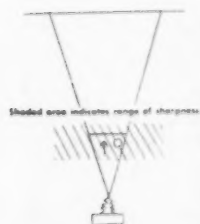
The ability to alter the relative size and clarity of objects gives the photographer a control over the illusion of three-dimensional space.

The camera can be used to give a sense of infinite distance and wide, deep space by making the foreground much larger and clearer than the background.

Or it can limit the sense of space and bring everything into a shallow frontal plane by making the foreground and the background relatively close in size and sharpness.



The relative size of foreground to background is controlled here by the focal length of the lens and the position of the camera.



Focus on figure using large diaphragm opening, $f/8$



Focus beyond figure into street below using small diaphragm opening, $f/22$ or $f/32$



Photos: Andreas Feininger

The depth of sharpness is controlled here by the size of the diaphragm opening.

the camera records infinite detail

The camera is capable of rendering more detail with greater fidelity than any other medium. It also focuses on a whole area at the one time—a feat which our eyes cannot achieve.



The photographer can use these capabilities to make brilliant, almost super-real images, and—at close range—to make us aware of structure, texture, and pattern in new terms.



Cine Films for Television

Camera Equipment

For television studio photography, either 35mm. or 16mm. professional or professional type motion picture cameras operating at the standard sound speed of 24 frames per second or 90 feet per minute (36 feet per minute for 16mm. film) may be used. Whenever synchronised sound is to be recorded as part of the production, cameras must be driven with synchronous or interlock motors.

At the present time, the best picture and sound quality is obtained when 35mm. film and equipment are used throughout the process. The use of 16mm. film, with its smaller dimensions, imposes more severe restrictions on equipment as well as on the film characteristics and processing requirements.

Composition

In the series of steps employed in the reproduction of a film image on a receiver screen there is inevitably a certain amount of cropping of the picture area. Some of this occurs in making the print, some in transferring the image to the television mosaic and some at the receiver screen. In the latter case, variations in design of the mask (screen opening) for various types of receivers may result in some vignetting. Receivers which permit some adjustment in the image magnification may also cause vignetting, depending on individual tastes in monitoring. There is some justification, therefore, in confining the subject material and significant action to a camera finder area which is somewhat smaller than that used in making films for normal projection use. Under these circumstances, all important information would then be seen on the majority of commercial receivers. Thus far, no standard has been established to specify the exact camera action field for television studio photography. One television station has reported that this camera action field should be about 8½ per cent. less for the top and bottom margins and about 13 per cent. less for the horizontal margins as compared with the standard camera finder area.

Subject matter should be photographed as large as possible but should not unduly crowd action and movement of the characters. The most pleasant reproduction on the receiver screen is obtained from close-ups, and they should therefore be used as frequently as possible. Medium shots give just acceptable reproduction, while long shots give rather poor reproduction. It is necessary, of course, to include some long shots in order to obtain the essential continuity in terms of transition, location, and dramatic telling of the story. Furthermore, the inclusion of long shots gives the psychological effect of making the observer believe that the definition is better than reality could warrant, an effect known as apparent definition.

The need for numerous close-ups is emphasised if one constantly visualises reproduction in terms of the small viewing screen. On the average, most receivers at present are equipped with rather small screens as compared with screens commonly used for projection of home movies. The range of brightnesses which can be reproduced as satisfactory tone scale values is also much less than is the case for home movies. The producer should strive, therefore, to avoid the so-called "tunnel-viewing" effect and earnestly try to carry the viewer into the picture.

From "The Use of Motion Picture Films in Television," published by Eastman Kodak Company.

Sets and Properties

On the average, sets may be smaller than those used for conventional motion picture production because of the need for many close-ups and the preservation of some background detail. Fine or delicate detail in backgrounds, clothing, furniture, accessories and all properties should be avoided. Instead, large patterns (checkerboard designs and the like) with sharp changes in contrast should be used and of such a size that they will be definitely visible on the television receiver screen. Large, uniformly coloured areas should also be avoided, especially when they occur in the foreground of the picture. Such areas should, instead, have large-pattern design. This is necessary in order to produce a print with large variations in density, which in turn will reduce the "horizontal smear effect" frequently observed on the television viewing screen.

General Photography

In general, camera "takes" employing zooming, travelling, and panning should be done at a lower rate of speed than is often customary in motion picture production. If this precaution is not observed, geometrical distortion in the receiver-tube will occur. When it is desired to show transition of space and time, the accepted lap dissolves, quick fades, instantaneous "cuts," etc., are fully satisfactory. Long fades are undesirable, since they may give the viewer a mistaken impression that the receiver is not functioning properly.

Titles

From previous remarks it is also obvious that all main and insert titles should be made with larger and bolder lettering than is normally used for motion picture titles. The backgrounds should not be of uniform tone or colour, but should have coarse and large pattern texture to produce varying contrast. Black backgrounds should not be used because of the excessive edge-flare effect discussed in a later paragraph. Shading of the letters, decreasing in density toward the right, is also desirable in order to reduce the horizontal smear effect. Titles should be centred and care should be exercised to see that they do not extend to the extreme edges of the frame area, since they may be partially cut off in the receiver tube image due to the vignetting discussed previously.

Subject Lighting

The most notable departure from standard motion picture technique in making films for television use is that relating to the subject lighting contrast which is required. The limited range of brightnesses which can be reproduced as satisfactory tone scale values in the television system imposes restrictions on the range of brightnesses which can be effectively reproduced on a receiver screen from a subject being televised. Since, in the case of film telecasting, the subject is an image on the film, this means that the density range must not exceed a certain value if good tone reproduction is to be obtained in both highlights and shadows.

The effective brightness range of present television systems is not more than 1 to 30 in a closed circuit, when the complete television system is functioning at its highest efficiency under the supervision of trained personnel. This is equivalent to saying that highlight details in a picture which are more than 30 times the brightness of visible shadow detail will not be seen on the receiver screen. Limited measurements indicate that average individual adjustments of commercial and home television receivers provide an effective brightness range of only 1 to 20 or less. With the best adjustment this is not over 1 to 25 because of transmission losses. Further measurements in the future may show that these values are too conservative and should be even lower. It is also possible that the value is influenced somewhat by the type of subject matter.

Let us compare this brightness range with that obtained on a Class A motion picture theatre screen. A modern theatre projection system in good operating condition, equipped with a surface-treated lens and providing a screen brightness of about 10 foot-lamberts, gives a screen brightness range of 1 to 40. This is double the range of the average television receiver, accounting for both a greater apparent image definition and a much greater range in tone reproduction. This means that more delicate highlight tones and greater shadow detail are distinguishable on the motion picture screen than on the television screen.

The television screen in the home may also be illuminated at night by room lights or by day by stray light from windows. Such general screen illumination still further reduces the brightness range as compared to the theatre, where ambient light is strictly controlled and minimised.

This difference also means that a motion picture print which is to be televised should have a lower density range than one which is intended for normal production use. In fact, since the brightness range for the motion picture screen and that for the television screen differ by a factor of 2, this indicates that the density range of the print for television use should be lower by an amount equal to the logarithm of 2, or 0.3. Thus a print from a certain negative which has been made for projection use and which has a density range of 2.00, should have a density range of only 1.70 or less, in case the print is intended for television use. The exact density range will vary somewhat, of course, depending on the nature of the particular subject or scene.

The question which immediately arises is what method to use in order to obtain the desired compression in the positive print. Upon first examination it might appear that this might be accomplished equally well in at least three different ways:

- (1) In exposing the original negative, use a subject lighting contrast which is considerably lower than that which is normally used for conventional black-and-white motion picture photography, and process both the negative and print in the normal way.
- (2) Use normal lighting contrast and exposure but alter the processing conditions of negative or positive or both, to obtain an overall production gamma which is lower than normal.
- (3) Use normal lighting contrast and exposure, process the negative and positive in the usual manner, but make the print 2 or 3 or more printer steps lighter than what would be desirable if the print were to be used for normal projection purposes.

Experience has indicated that Method (1) is by far the best way to obtain the desired density compression for several reasons. First of all, this method involves no departures from standard practice in the

processing laboratory operations. Secondly, the amount of density range compression provided by Methods (2) and (3) or both is not sufficient in many cases to bring the density range of the final print within the limits demanded by the television system. It is important to recognise too, that lowering of the negative and positive gamma value and manipulation of the print exposure do not result in the same tone reproduction characteristics as would be obtained with alteration of the lighting contrast given in Method 1. Finally, if Method (1) is used, some additional compression of the density range of the final positive may still be effected, by making lighter than normal prints, if this need arises, such as, for example, where the subject or scene was of a very contrasty nature.

Where it is not possible to control the lighting contrast in making the original negative, then Methods (2) and (3) might be used as a last resort. This would apply particularly in the case of motion picture production negatives that have already been released but are now being used for television broadcast purposes. On the basis of present evidence, however, such a procedure would mean a definite compromise in quality.

From the above discussion, it is evident that there is a definite limit to the maximum density in the positive print, above which, details in the shadow regions of the picture will not be seen on the receiver screen, because of the brightness range limitations of the television system.

For those who are familiar with the lighting technique employed in colour photography, the lighting of sets for making television films should offer no serious problems since the requirements are very similar. The balancing light used to control contrast, usually referred to as the "fill-light," should give an illumination level having a definite ratio to the "key-light." The "key-light" is that light source used to illuminate the highlight area of the subject of greatest interest and this area is the one on which the exposure is based. The ratio of fill-light to key-light illumination may be conveniently measured by means of photoelectric exposure meters which are equipped to measure incident light. Such meters are used at the position of the subject and are pointed at the light source. When measurements are made in this manner the ratio of fill-light to key-light so determined is called the *lighting contrast*. The key-light level should be checked after all fill-lights have been arranged. The ratio should be the same as that used in exposing colour reversal films, namely, about 1 to 2, and should seldom exceed 1 to 4.

It should be noted that the term "lighting contrast" is not synonymous with the terms "subject contrast" or "subject brightness range." The true subject contrast or subject brightness range is usually much higher than the lighting contrast, since it takes into account the different reflectances of the various elements of the scene. It can be measured accurately only by means of a flare-free telescopic type brightness photometer, which measures an extremely small area and which allows the instrument to be situated at a sufficient distance so as not to obstruct any light falling on the subject. These instruments, however, are usually only available for research work demanding measurements of the utmost precision. As a practical approach to the problem, it is possible to make reflected light readings of various areas of the scene with exposure meters which are equipped for making reflection measurements. The readings obtained with these meters do not, of course, give a measure of the true subject brightness range because of the greater angular response of the meters and because of the possible creation of shadows in making the measurements.

Concluded on page 387

Camera Glimpses of the Past

In the October 1946 issue of the *A.P.-R.*, there appeared an account describing how fifty years before I had come to take up photography—I was then at the tender age of 11. Now, it seems that this might be a fitting occasion for readers to look over with me some photographs—of more or less historic interest—which I took at various times during that period.

Let us begin with the year 1901, a momentous year in the history of Australia, as it was in that year that the six separate Australian colonies federated to form the Commonwealth of Australia. The principal celebrations took place in Sydney where, on the 1st January, 1901, a grand procession of troops (including contingents sent from England and India) and numerous dignitaries and notabilities made their way through the streets to Centennial Park, where the first Governor-General of the Commonwealth, the Earl of Hopetoun, was sworn in. Along the route of this procession, various commemorative arches were erected, of which the largest and most imposing was the Commonwealth Arch at the corner of Elizabeth and Park Streets. It was made of some substance that resembled marble (if you did not look too closely!), and was



adorned with large historical paintings. Above we see its picture and, at the same time, notice such archaic features as the costume of the lady and the horse-drawn carriages about to pass under the arch.

Incidentally, I think I have earned the right to give myself a pat on the back for careful processing, for this negative, although made just 49 years ago (when I was only 15), is still in as perfect condition as when it came out of the wash bath.

We now move on to the year 1902, in which year I had the opportunity of climbing to the roof of the then newly-built Hotel Australia in Castlereagh Street and taking some photographs from that elevated position. A comparison of the appearance of Sydney then and now is rather striking. Here is a view looking south along Castlereagh Street—note that there is a complete absence of those towering buildings which now rear aloft in all directions; as the picture shows, Sydney was, at that time, almost entirely a city of two to four-storey buildings, very few exceeding this height. The building in the centre of the picture, on the left side of the street and standing back somewhat from the street frontage, is specially interesting. This was the old Sydney Girls' High School, which had occupied that site ever since its foundation in the 'eighties and

By B. SCHLEICHER

remained there until it was transferred to a less congested site at Moore Park.

Let us now leave the city and take a trip to the country. In 1907 our family enjoyed a holiday at Bulli (South Coast, N.S.W.). Of course we wished to visit the famous Bulli Pass, which is not far from Bulli,



but it is a stiff climb and one which the older members of our party did not feel equal to doing on foot, so inquiries were made as to a vehicle. Though there were on the road at that date quite a few private motor cars, such things as hire cars were quite unheard of; the best vehicle available was an ancient buggy drawn by an equally ancient horse and driven by a likewise ancient man. Here you can see the whole turnout. The speed of this vehicle was such (especially uphill) that the members of the party who walked had little difficulty in keeping up with it. An interesting point lies in the fact that I took this photograph with a stand-camera which I erected on its tripod in the middle of the Bulli Pass road. That I could do so certainly indicates how very different traffic conditions were in 1907.

In 1908 the U.S.A. Battleship Fleet (comprising, I believe, all the battleships then in the U.S. Navy)



paid a goodwill visit to Australian waters and visited the chief ports, spending some time at each. After crossing the Pacific, Sydney was the first port of call, and the arrival of this aggregation of naval might, such as had never before been seen in Australia, caused tremendous excitement. On the day when the fleet steamed between Sydney Heads, the harbour was crowded with ferry boats, launches and all types of craft packed with people anxious to see and welcome our friends from across the Pacific. This is a photograph of two of the ships shortly after they had anchored. In the foreground is U.S.S. *Ohio*, while the ship broadside on in the distance is U.S.S. *Missouri*. It will be noticed that the ships are painted white. It was then



the usual practice of many navies to paint their ships white when serving or cruising in tropical areas; the upper structures were buff. To-day the uniform dull grey tint has been adopted—one which, incidentally, is so much less effective from a photographic standpoint.

In 1909 Sydney received another naval visit; this time it was from several Japanese warships. The Anglo-Japanese Treaty was in force at that time and for some years after; and "our brave and faithful allies," the Japs were given a very warm welcome. If people had enjoyed the gift of prophecy, perhaps the welcome would not have been quite so hearty. Sydney was full of Jap naval ratings on shore leave gazing curiously about them. I took the opportunity to snap one party; you will see them in the reproduction.



The year 1913 brought about another "naval occasion" and a very momentous one—namely the foundation of the Royal Australian Navy. At the beginning of October of that year, the flagship of our newly-born navy, the battle-cruiser *Australia*, arrived from England (where she had just been completed),

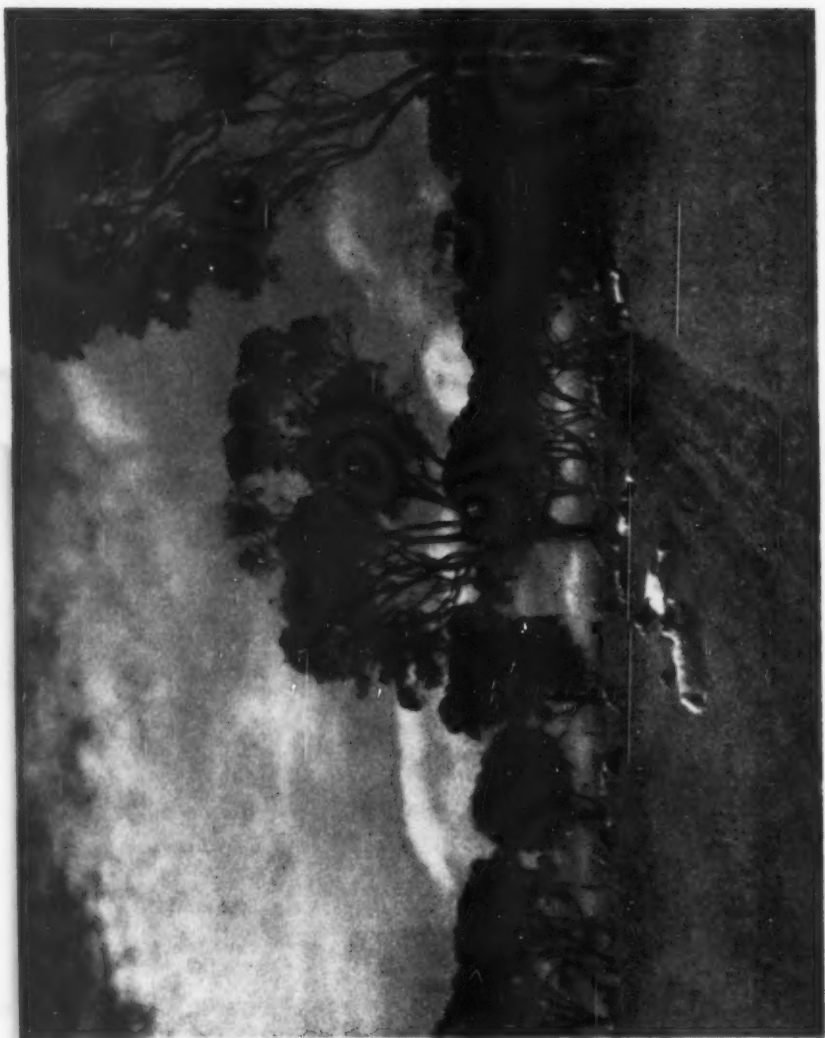


and on October 4th she led the other ships of the R.A.N. in a majestic procession through the heads and up Sydney Harbour, watched by enthusiastic crowds that everywhere lined the foreshores. Later, we were permitted to go on board and this photograph was made looking from the bow of the *Australia*. I imagine it would be different in these suspicious times, but in those easy-going days I took photographs freely and openly in every part of the ship open to the public, and no one objected. I do not know the identity of the two old gentlemen in the foreground of this picture, but like to think that they look rather like two "old salts"; perhaps one may be permitted to imagine that they are two naval veterans examining the new flagship with professional interest, contrasting her with the ships in which they had served.

Less than a year after this date the first World War broke out and the *Australia* showed her worth, for dread of her superior speed and gunpower kept the German Pacific Fleet away from the Australian coast, where it might otherwise have done immense damage.

The war ended in 1918 and the Treaty of Versailles that ended the formal state of war was signed in the middle of 1919. To celebrate this event, a great Peace March of returned men through the streets of Sydney took place on the 19th of July of that year. My picture was taken in George Street a little south of the Sydney Town Hall. It shows the head of the procession which was composed of the flag parties representing our allies (or some of them). From left to right the flags were those of France, Greece, U.S.A., Japan and Belgium; in view of the march of events it is very curious to see a picture of the flags of U.S.A. and





Pastorale

E. ROBERTSON, A.R.P.S.

G. L. FISHER MEMORIAL
AWARD FOR LANDSCAPE
1950

Adelaide Camera Club

Japan side by side in a Victory March. This is a case where history has not repeated itself! All the members of the colour party were in the uniform of their respective armies, except the Jap who, as the picture clearly shows, was immaculately attired in frock coat, top hat and white kid gloves! The Stars and Stripes alongside was borne by a big American soldier who was over six feet tall, and who towered head and shoulders above his Jap "opposite number," even though the latter had enlisted the aid of a top hat to "add a cubit to his stature." It may be wondered how I was enabled to get inside the barriers to take this snap. The explanation is that I was in command of a detachment of school cadets who were assisting to line the route—of course, I was standing right out in front. I had a small camera in my pocket and thus was in an excellent position to use it.

In the year 1920 I was able to take some photographs from the roof of Union House, the high building at the corner of George and Grosvenor Streets. My final picture is from an exposure looking south and shows a sight which will, I am sure, stir a feeling of memory and regret in the hearts of all Sydneyites who have reached middle-age or beyond, namely the tower of the G.P.O. soaring skyward. This, for long the best-known landmark in Sydney, was taken down during the late war, apparently because it was thought it might be a source of danger to telephonic and telegraphic networks beneath. We are told that the famous clock and all the component parts of the tower are in safe storage and that perhaps it will be re-erected one day. (Yes, perhaps!)

It may be worth relating the severe shock that this demolition business administered to me. I happened to be away from Sydney while it was taking place and, of course, censorship prevented any word being said about it in the papers or on the radio. As no one, it so happened, had told me of it, I was quite ignorant of its disappearance. Turning into Martin Place one day, I glanced up "at the clock" as I had always been in the habit of doing. To my utter amazement, where the clock should have been was nothing but empty space! Both clock and tower had utterly vanished. I could hardly believe my eyes and stood rooted to the ground staring in astonishment for about a minute before I could convince myself that I was not suffering from an hallucination. I had all my life been accustomed to look on the G.P.O. clock as one of the fixed and



immutable things in a changing and uncertain world and now, behold, it had vanished like a dream!

So ends my little series of photographs of the past—actually only a few from my big collection. I hope they will help to call up memories of old times in the minds of the older readers of *A.P.-R.* and to give its younger readers some glimpses of what things looked like in the past. For here is the one field in which photography is unrivalled, that of factual record. When you see a straight photograph of a past event or scene, you can be certain that the event really did happen and did actually look like that, while with a picture made with the pencil or brush one is never certain how much is fact, how much is the artist's imagination. Here is a good example of what I mean. In the Gallery of the Mitchell Library there are to be found four or five pictures depicting the death of Captain Cook. Except that they all show the famous explorer defending himself with a clubbed musket against a horde of savages; these are all totally different, and evidently have been evolved mainly out of the respective artists' imaginations. If photography had been invented by that time—and there had been a staff photographer with the expedition—we might have had a photograph which would have shown accurately what the incident looked like. As an impartial and impersonal recorder of fact, photography has no equal.

Cine Films for Television

Continued from page 383

Such reflected light readings are nevertheless very useful in roughly determining whether the various areas of the subject will be correctly rendered by the photographic material. When reflected light measurements of the lightest and darkest areas of greatest interest are made, the ratio will depend not only upon the lighting contrast but also upon the colour of the areas measured, upon their reflectances and upon their surface textures. The ratio will vary, therefore, for different subjects, but for most subjects it should be less than about 1 to 30 when the lighting contrast has been properly adjusted to a ratio of 1 to 2, and not greater than 1 to 4. If the reflected light reading ratio is greater than 1 to 30, then the lighting contrast should be reduced to bring the former within the proper limits.

In photographing outdoor scenes, the lighting contrast is more difficult to control, but a great deal can be done with the aid of reflectors to reflect light

into the shadows, thereby reducing the contrast. For this purpose "hard" and "soft" reflectors can be used. Aluminium paint, tin foil, pure white cardboard, and sometimes mirrors are employed. When aluminium paint is used on a smooth surface, it provides a "hard," mirror-like spot of bright light. When used on a rough surface, it provides "soft" diffused light.

Exposure

The exposure should be so adjusted as to obtain a negative silver density (not including base density) for the deepest shadow between approximately 0.1 and 0.25 when the negative material has been developed to the normal gamma of 0.60 to 0.70. With the lighting contrast recommended, this negative will, of course, have a lower density range than a normal motion picture negative and this fact should be kept in mind in making any visual estimates of it.

(*"International Photographer,"* Jan.-Feb., 1950)

Review of Contest Entries

NUMBER OF ENTRIES	211
(A/S 22, B/S 56, A/O 32, B/O 101)	
NUMBER OF COMPETITORS	90
NUMBER OF NEW COMPETITORS	19
NUMBER OF PRIZE AWARDS	29

W.R.A., Millswood Estate.—Of your three entries we prefer "In the Pastures" (HC), which possesses good technical quality and pictorial interest. Unfortunately, the grouping of the cows is very scattered, resulting in a somewhat restless type of arrangement; under the circumstances it might be as well to dispense with the left-hand 2 inches as the tree and group of animals in that area tend to attract too much attention. The two cloud studies are diffused, and we feel that neither the landscape nor the cloud formations can be said to have any particular composition or unity. We suggest that you study current landscape and cloud portfolios with a view to developing a seeing eye in this direction.

D.R.A., Brocklesby.—Thanks for letter. Kodachrome contests are at present conducted only every two or three years.

S.A., Wollongong.—Welcome to the contest. Both prints possess merit, the better perhaps being the cloud study, though here the original print tends to be on the flat side and the foreground bridge introduces an element of formality.

A.L., Burnside.—Glad to see the larger format and crisp technique. The cloud formation is perhaps the better; in fact, it is sufficiently novel to merit the introduction of a suitable foreground—something that would provide a much better foil than the strip of tiled roof. Once again, it is our opinion that it is almost too much to expect to find a striking cloud formation and a suitable foreground both at once. "Storm Racked" had decorative possibilities, but we feel that the dull lighting conditions were hardly suitable for a motive of this kind which needs dramatizing by such means as low lighting and a dark sky. If the subject is readily available, this aspect might be kept in mind.

A.L.I., Preston.—Work shows a definite pictorial advance, but the subject matter, both as regards clouds and foreground, did not possess very great possibilities. The best would be the HC entry "Sunrise," a very convincing little picture, nicely recorded with good tonal range. We do not consider that the large tree to the left is necessary—actually, it tends to dominate the scene as does the horizontal format necessary to include it. "After the Sun Goes Down" is the better of the other two cloud studies, but for your album we suggest a trim of 1 inch or so from the right, as the parallel state of the near and distant tree tops tends to be disturbing. "It Could Rain" would probably be improved by a ½-inch trim from the left and also by a darker print. The remaining print, "Spider's Pattern," is excellent technically, but once again the portable background seems essential for the photography of bush close-ups. Thanks for letter.

J.F.A., Gremorne. All your prints bear evidence of a developing outlook. The close-up of the base of the pine tree "Gnarled Strength" is perhaps the best; the trimming and placing in the frame are excellent, though we cannot see the reason for the filter other than unduly to reduce effective exposure—which is undesirable for a close-up. Strong "perspective" presented a problem for "The Fence"; the fence is interesting technically, but to stop perspective lines running out of the picture is an ever-present problem. "Cold Dawn" is successful along simple lines, though we feel that the contrasts in the foreground are rather strong and the reflected lights here might be toned down slightly. "Day's End" hardly suggests that time of day but, in any case, the cloud formation is strong enough to stand by itself without the introduction of some cows and a road scene; in any case, the two sets of cloud lines are each very definite.

R.L.B., Mittagong.—Of your current entries we prefer "Silhouette," which would make an excellent enlargement, subject to a top trim down to about the centre part of the remaining leafy structure; it should be printed a shade darker to bring up tonal rendering in the cloud formation. We also like "Peppermints," which would be another good one for enlargement subject to trims from either side, especially taking away the leaning tree to the right, which tends to take the eye out of the top right-hand corner. "Pasture Land" is well photographed, though there is some suggestion of a second exit to the left and a trim should be taken from that side. "After the Storm" is also successful, other than from the fact that the group of trees is very central—this could be remedied by a trim from the right. "Sunlit Cloud" is rather general—really requires the appeal of colour, while "Cumulus Cloud" is more in record vein.

C.B., Balmain.—Many thanks for your good wishes.

B.C.B., Crows Nest.—Welcome to the contest. "Still Waters" needs some accent to hold our attention; apart from that, we have the usual problem in creek scenes in that the interest lies mainly in the colour and movement of the water, both elements being "unphotographable" in black-and-white.

E.B., Bathurst.—Welcome to the contest and congratulations on a very fair result with your home-made enlarger. As a print, it is a shade on the grey side; development should have been continued until you had solid blacks to carry the desirable element of punch. Considered as a cloud formation, it is certainly striking; for your portfolio we would recommend a trim of a couple of inches from the left and about an inch from the right. These measures, coupled with a darker print, should result in a very much more attractive result.

D.B., Carvathool.—Welcome to the contest and congratulations on Third (Equal) for a very animated and informal child study executed with attractive technique. As a composition, the leg running vertically down the foreground presents something of a problem; perhaps in future prints this area could be darkened considerably.

F.E.B., Sydney.—Both entries gained HC. Pleased to see the very much richer print quality. The cloud study is technically very attractive, but cloud formations of so strongly textured a nature fail to hold our attention for very long. The other picture (fishermen feeding the seagulls) is rather general—handling at closer quarters would have been a better proposition; also a lower viewpoint as, at present, the birds are rather mixed up with the detail of the waves in the background. For your album take a 4-inch trim from the right, as all that detailed woodwork at the far end of the pier tends to attract our attention from the principal subject matter.

V.B., Crows Nest.—Welcome to the contest. Your enlarging is rather on the hard side, and in future work you should plan to obtain a richer type of picture. Apart from that, none of the subject matters selected seems to us to offer you very much in the way of suitable subject matter. The sunset is perhaps the best, but this particular occasion called for colour film; reduced to black-and-white, neither foreground nor cloud formation possesses any particular compositional appeal. "Country Road" is very diffused—and certainly empty—with no particular accent to attract and hold our interest. "Through the Trees" is in souvenir vein but once again it looks to us as though the negative could yield a very much better print.

H.C.B., Kangarilla.—Welcome to the contest. "Backwater" is the better of your two, as it possesses some tonal and textural interest. The trouble is that the main subject matter is rather distant and considerable trimming is really necessary. Incidentally, the sky shows numerous surface defects and this suggests greater care in processing. "Serenity" hardly carries through that idea, for the composition is of very restless type. Here again, the main subject interest is rather distant, lying mainly in the bottom right-hand corner. Your technical resources appear to be good, but all subjects should be carefully studied with a view to getting down to essentials before the exposure is actually made.

A.E.B., Hamilton.—Of your three current entries we prefer the HC landscape "Windswept." However, we are not very happy about the sepia toning—we consider that this has been carried through to too warm a tone; likewise the trimming—we believe that about 1½ inches or so of the leafy portion of the tree could well have been dispensed with. Try another print along the above lines and we think you will be very pleased. Pleasing technique is shown in "Saplings," and it is unlikely that much more could have been done with this particular grouping. "Country Cottage" is also pleasingly executed. You might like to try another print without the large tree to the right, as its somewhat massive nature tends to clash with the more delicate renderings to the left.

J.P.C., Griffith.—Third (Equal) for "Another Bradman"—certainly a masterpiece of synchro-flash. HC for the cloud formation; this is rather overpowering, its dominating size hardly permitting of any particular composition.

H.C., Mt. Eliza.—"Strange City" is very attractive technically, but hardly a success as a composition which is weakened by the couple of inches or so of empty foreground. For your album we suggest a 2-inch trim from the foot. The motive of the puzzled stranger is, we feel, too slight to give any key to the picture.

L.G.C., Red Cliffs.—HC to "Sand Dunes by the Lake" for an attractive atmospheric affect. In view of the fact that a mood of this type was sought, the inclusion of the reedy foreground hardly seems necessary.

L.T.C., Caulfield.—Glad to hear from you again. All entries exhibit very attractive print quality. Perhaps the best is the church exterior "Bush Sanctuary," though we feel there is too much empty foreground; a trim of 1½ inches or so from the foot might be considered for future prints. Similarly, with "Mountain Sentinel"—more might be made of the tree by a trim of 1½ inches from the left. The cloud study is well recorded though weak on the composition side, as it fails to tie up with the foreground landscape.

L.J.C., Bogong.—Third (Equal) for "Stream Lines"; this subject is one of the over-favoured ones, though your version is above the average.

G.S.C., Ainslie.—Both of your current entries attractive. Of the two "Mountainside" is perhaps the more appealing by virtue of its strange effect of light. We also liked "Concentration," though here the lighting seems to be a shade one-sided, with the result that the face is unduly divided. Thanks for letter.

B.I.C., Gielong.—Of your pair "Road Through the Bush" had the greater possibilities, but the negative appears to have been considerably under-exposed; certainly it does not suggest an exposure of 1/25 sec. at f/6.3. Apart from that, some form of figure interest is desirable by way of providing a suitable accent. "Fern-Tree Gully" is a fair technical result considering the conditions; the trouble is to obtain any sort of composition or unity of motive amidst such a tangled variety of growth.

J.E.C., Richmond.—Your study of the baby is a welcome addition to the family records, but could hardly be considered pictorial; in this class of work unity and simplicity are the desirable elements, and such things as sea-grass chairs and weatherboard backgrounds are to be avoided. The technical work is good and we approve of the dark sepia toning.

R.F.C., South Horsham.—Welcome to the contest. We appreciate your ideals along the lines of the atmospheric in your pictures, but the basic subject matters in the two landscapes were very general and hardly strong enough to carry through this ambition. "Snowy River at Jindabyne" is perhaps the better, subject to a trim of 2½ inches from the right. Similarly, "Wollondilly" would be better with a trim from the left; incidentally, both of these show many surface defects which suggest that your 24 x 36mm. processing methods need a close overhaul. "The Valley Beyond" is a striking record of a bush walk, though the print as a whole is on the dark side. "Glamour" is more in studio or fashion vein. Generally speaking, the camera viewpoint is too low, leading to emphasis on the arm and gloves which are so much nearer the camera than the features. There is also a tendency for the lighting to fall on the near shoulder and plumes rather than on the features.

V.I.C., Ashley.—"Approaching Storm" is perhaps the best of your group, and we would suggest that both right- and left-hand halves be individually enlarged, the motives in each case being somewhat different. "Solitude" would come next; this, too, should make quite a striking enlargement. The two sunset studies are not so successful; these have apparently been photographed for their colour rather than for their individual shapes or compositions—qualities emphasised in the cloud portfolio in this issue. The two tree pictures are mainly records, there being no special arrangement or lighting effect to lift them out of this class. Thanks for letter.

L.J.D., Mt. Gambier.—Congratulations on the two prizewinners which give further evidence of a developing pictorial outlook. "Whispering Grass" possesses distinct novelty, but further prints of this subject should be tidied up by the removal of the highlights in the bottom right-hand corner and in the background. "The Rift" is an interesting dramatic effect, though we feel that the cloud formation is somewhat out of proportion with the landscape foreground. "The Dawn of Hope" is rather diffused, but apart from that the inclusion of church steeples as foregrounds to cloud studies is, alas, an old favourite with competitors. In the waterfront sunrise subject we feel that the influences of foreground and cloud formation are too evenly balanced, either the one or the other should dominate. Lastly "By the Banks of Wannan" gained HC for attractive print quality. We suggest that this would be improved by a 2½-inch trim from the left, thereby bringing important branches of the tree to left and right corners respectively.

F.W.D., Gordon.—Welcome to the contest and congratulations on two listings at your first appearance. Both prints are technical masterpieces for 24 x 36mm.; on this you are to be congratulated. As to the prize-winner "Shadows in the Courtyard," we feel that this would be better without the trellis gate on the right-hand margin, as this tends to create too much interest in this area. A further improvement would be to have the door open and some human activity taking place thereabouts. We are still of the opinion that the vast number of architectural studies need the interest of a figure. The tropical waterfront picture also HC for attractive technique, but the ever-present palm possesses such a definite shape of its own that it is difficult to mould it to a pictorialist individual outlook. In this particular picture, too, the cloud tops are rather dominating, and we are wondering whether the unity of the print would not be improved by their toning down or omission. "Going Away" is more in commercial vein, suggesting an advertisement for the accessories in question. Your technical qualifications are certainly outstanding, but we strongly recommend you to turn your attention to the equally important question of the innate pictorial possibilities of a given subject.

I.L.D., Medindie.—"Winter" is a valiant attempt that did not just quite meet with success. The chief trouble was the rather dull lighting and matters are not improved by the somewhat distant placing of the battered tree. If the subject is still available, we suggest you try under more dramatic lighting conditions, working at closer quarters and including more of the cloud formation.

F.L.E., Narramine.—Good technique generally and progressing pictorial outlook are shown in current entries. The cloud study is unusual, gaining HC against severe competition. The foreground selected for "Snow Clouds" is rather interesting but dominating; once again, we consider that it is best to photograph such clouds by themselves and to give consideration to the matter of foreground later on. In "The Tower" more should have been made of the contrast in size between the children and the tower; this might still be done by taking substantial trims from right and foreground. "Rescue" is something of a puzzle, as the young lady seems to be very ill-equipped for so strenuous a task.

J.M.F., Glenferrie.—Prizewinning "Farmscape" is very well handled with attractive technique along conventional lines. "High Summer" is on the contrasty side; moreover, neither the foreground nor cloud formation appears to possess any particular compositional arrangement.

E.G., Gosnells.—Welcome to the contest and congratulations on a prize at first appearance. For future prints of "Early in the Morning," we suggest a slight trim from the top and some toning down of the name of the vessel. We also like the cat picture; the model is interestingly lit and displays a pleasing degree of animation. "Speedmen" is recorded with "super" technique, considering the fact that the motor-cyclists are so close to the camera and passing directly at right angles. We are looking forward to seeing more of your work in due course.

A.G.G., East Coburg.—First award for "Sun Breaks Through"—a very successful overall presentation. The motive of "breaking through" has been handled with commendable restraint. HC for "Dancing Clouds," though here we feel that so strange a cloud formation needs something equally fantastic by way of foreground in preference to a peaceful open landscape. "Storm Over the Yarra" is also nicely handled, though perhaps here the cloud formation might have been more striking.

G.W.G., Northbridge.—Both prints are HC on general grounds of technique and approach, but neither subject was quite strong enough to reach the award list. Of the two we prefer "Sunlight After the Storm." Here the cloud formation appears to have been efficiently inserted, but we consider that a more suitable cloud negative could have been selected. The present one is too similar in formation to your breaking wave, and we would also prefer to see a cloud in a softer vein in harmony with the mood you had in mind—e.g., something like page 178 March issue. We are also not very happy about the cloud formation in "Morning Glory," its definite triangular lines being rather formal.

B.P.G., Carnegie.—Wharf farewell scene is a pleasing technical result obtained with your Retina; considered as a composition the interest is rather scattered. We would suggest that you use the left-hand half only of this subject, toning down the white side of the liner with a view to throwing more emphasis onto the davit-held launches and the strange lines of the streamers. "Beaumaris Seascape" is pleasing along conventional lines. Here the foreground interest seems to be rather strong for the accents in the water; actually it seems a job for telephoto equipment, no foreground being really necessary. Thanks for letter.

A.L.G., Geelong.—Congratulations on the two listings, which show definite evidence of progress. The glen subject of the youngster fishing is well above the average for such subject matter. "Majestic Gums" HC for a well-selected grouping—to attempt to insert a cloud formation in an arrangement of this type was certainly a problem. You have done fairly well, but very slight local reduction could have been employed to reduce the impression of the dark clouds in one or two areas falling directly across the trees.

E.J.H., Bandiana.—Congratulations on "Inferno" which you will find reproduced. "The Light Beyond" along similar lines also appeals. "Thunderhead" is more of meteorological interest.

L.W.H., Camberwell.—"Sunlit Hilltop" is rather distant and empty, though perhaps the effect you had in mind could be brought up by suitable control measures. In any case, effects of this type are better handled with a less prominent foreground than an isolated tree—far better to have simple leading lines such as a fence or furrows. We suggest that you include this in your album as two versions, one using mainly the right-hand half, and the other mainly the left-hand half.

D.H., Walkerville.—Welcome to the contest. Your two entries for the set subject would hardly be eligible for that class; they are really landscapes, as such elements dominated the picture. In any case, the cloud formations selected (noon-day cumulus) were hardly distinctive enough to merit the exposure. "Cloud Backdrop" is the better, and we suggest that you include this in your album subject to a 3½-inch trim from the left; the inclusion of two or three varying types of trees is always disturbing. Of the Open entries "Sunlit Trunks" is perhaps the best, though this suffers from a large number of scattered highlights involving a fair amount of toning down, especially in the foreground, if any degree of unity is to be established. In "Light and Shade" the leaning tree made for a difficult composition, and it might be better to regard this photograph as some kind of pattern-and-texture picture by taking a 1½-inch trim from the foot and toning down the background. Your technical qualifications appear to be very satisfactory, and it is now mainly a matter of studying the best available examples of pictorial photography with a view to developing your personal outlook.

R.J.H., Dulwich Hill.—Of your pair we prefer "Windswept," but once again we feel that the subject of battered trees needs some effect of mood or dramatisation by special lighting effects. We suggest that you experiment with this negative in the way of making a darker print, bringing up the highlights by restrained local reduction. "Old Gate" had possibilities. First of all your print is much too hard, and a richer print erring on the side of over-printing should be secured. Something of the effect we have in mind will be found pencilled in on the print returned. Afterwards, you should experiment with various trimmings with a view to establishing the best possible composition; at present your glimpse is too general.

J.O.H., Turner.—Park subject technically satisfactory with a pleasing effect of light; however, you have not changed our long-held opinion that it is practically impossible to make park seats pictorial!

J.M.H., Hobart.—"Sheet Lighting" can be considered of scientific novelty interest only—hardly pictorial.

G.F.H., Snake Valley.—"Shady Pool" (HC) is pleasingly interpreted with good tonal range throughout. As the interest is on the figure to the right, we are wondering whether the tree and rushes to the left are required, the more so as these tend to clash with the leafless trees in the middle distance. We are not very happy about the close-up of the "Red Hot Poker" flowers, with one blossom pointing to one corner and the other to another. It is always difficult to achieve a decorative effect with large formal blooms of this description.

C.H., Warialda.—Congratulations on your "Storm at Midnight," which is very convincing. As a composition it would be better to dispense with the rather empty couple of inches to the left, the arrangement at present being somewhat one-sided. "Nocturnal Tracery" is not quite so successful, as there is no very definite formation in the cloud. Here, again, we suggest that you concentrate on the left-hand section. "Border Landscape" did not offer you a great deal mainly because of the restless nature of the arrangement with two trees of different types and sizes; actually the strange dying tree to the right would have had greater possibilities. For your album we suggest two separate trims, one including most of the right half and the other including most of the left half.

R.T.I., Concord West.—Third (Equal) for "Dorothy Jean" on general grounds of a pictorial portrait, but we are not altogether happy about the angle of the head leaning on the shoulder, and feel that it might be best just to use mainly the head only—this placed square on to the mount.

H.J., Windsor.—"Fire in the Sky" is probably the best of your sunset subjects; however, even for sunsets some foreground interest is desirable. For your album take a trim from the right. Next we would place "Beyond the Hills," but subject to similar remarks. The interests in the other two are somewhat scattered. Of the landscapes the atmospheric impression "Rain on the Way" is the better, but we consider this could be improved by concentrating mainly on the left-hand half. "The Murmuring Stream" was mainly of colour appeal; for your album, trim away the major portion of the sky. The other two landscapes are very general, with no particular compositional arrangement.

R.V.J., Greenwich.—Of your entries we prefer "Hills of Peace," though in view of the fairly dominating nature of the clouds we are wondering whether the inclusion of the group of resting cattle is really necessary. "Close of Day" hardly suggests such a motive and in any case the subject matters, both as regards foreground and cloud formation, are very slight.

H.J., Congee.—HC for "Monaro Landscape" which attracts for its atmospheric content. The problem is the quickly-vanishing perspective of the fence; under the circumstances it might be a good idea to dispense with the first section and start with the second post, at which point the perspective lines would not be so strong. When making a further print, some tonal interest might be introduced into the foreground by local printing-in.

F.C.J., North Balwyn.—Congratulations on "The Tempest." This is certainly a very striking effect and one that might well be provided with a suitable foreground worthy of its dramatic nature. "The Silver Lining" also appealed, though this was rather on the heavy side and the cloud aspect not very emphatic. For your album take trims from foreground and right. "When Day is Done" appears to be more in colour vein; when reduced to black-and-white there is very little to hold our interest.

W.A.J., Canberra.—HC for "Autumn Evening" on the grounds of its very attractive tonal quality. Considered as a composition we feel that the shape of the cloud—almost a figure 'eight'—is too definite. This might be minimised by a trim of about 1½ inches from the left. Incidentally, the foreground is not very exciting, and consideration might be given to the idea of providing new foreground interest.

T.J.L., Pori Kembla.—Of your two "Storm Clouds" is the better, but here the subject matter is somewhat distant, the chief interest being in the bottom left-hand corner or thereabouts. "Silver Rays" is a quaint effect, but the foreground of ragged trees was not altogether helpful—for your album, take a trim of an inch or an inch-and-a-half from the left; also fill in some of the light showing through the belt of trees. Incidentally, your packet was sealed against postage inspection.

P.K., Ivanhoe.—Welcome to the contest, and a word of commendation for your original outlook. However, subjects of this kind seem to need some tonal differentiation between foreground and background, otherwise these elements appear to be more or less in the same plane. For instance, under different lighting conditions it might have been possible to have the foreground in shade and the background brightly lit.

J.B.K., Ivanhoe.—Your tree study is an interesting subject, but one which we think would have been better treated as a close-up; as it is, the new growth is dominated by the balance of the landscape scene. Concentration on the principal motive is always good advice.

C.C.K., Ashfield.—HC for "Dinner Time"—a familiar family scene recorded with artistry and animation. We are wondering whether the inclusion of the bottom right corner is necessary; perhaps a more substantial degree of unity would be obtained by trims from right and foot. "The Scarf" is certainly excellently recorded but the lighting on the face is rather flat, resulting in some loss of modelling. The overall treatment tends to the formal side.

F.L., Torak.—Of your entries we prefer the tree study mainly for its decorative feeling and good rich print quality. Your HC "River Patterns" would come next. For your album we would recommend a trim of 2 or 3 inches from the right with a view to keeping the motive of the wake as a definite diagonal composition. "Power and Glory" offered you very little either as regards foreground or definite cloud formation. "Spring Clouds" is certainly striking; the left-hand section is the more interesting, and we would recommend concentrating on this by means of a 3- or 4-inch trim from the right.

C.L., Mossman.—Of your four we prefer HC print "Peaceful Waters," which bears evidence of individuality of outlook and pleasing tonal range throughout. Next would come "The Landing," but here the overhead noon-day lighting was far from helpful in bringing up general interest in the construction of the pier. For your album take a substantial trim from the left. Your subject matter is rather distant in "Little Cruiser"; would have been better to call out and request him to come along again, preferably nearer to the posts. Under the circumstances, there would be no need for the inclusion of the small launch on the bank. "Unknown Destination" offered very little, the road being so straight and the country to either side so lacking in interest. We note that these last two prints were fully sepia toned—a procedure which we do not recommend for pictorial work; all there is needed is just slightly off black.

J.H.L., Launceston.—Congratulations on "April," which attracts through its very pleasing tonal range throughout. The only weakness appears to be the absence of a definite base for the tree, but this could easily be established by printing in a band of dark tone at its foot.

M.N.M., New Town.—Your entry could hardly be considered a cloud study—it is rather an out-of-doors portrait of which type of work it is a pleasing, airy example, despite the somewhat stiff pose of the figure. We are also doubtful about the value of the waist-high crop of weeds as foreground material. Overall print quality appears to be improving.

L.R.M., Goulburn.—In the majority of your cloud studies your basic material was far from promising. With a cloud study it is most desirable to have some definite shape or formation—this you will note by a study of the prizewinners as reproduced. In most of your entries the cloud formation seemed to be of a very diffused and formless nature, and in consequence it was difficult for you to achieve much success in the resulting enlargements. The best is perhaps "Storm Spirit"; however, we would suggest that you take an inch trim from the left, as the dark cloud in that region tends to be too dominating. Technically you should retain the same quality as this in your larger prints; those submitted are rather on the grey side.

K.M., Launceston.—The best of your current entries would be "Into the Clouds," as this is technically first-rate and the aeroplane lends accent value. "Silver Lining" is a pleasing atmospheric effect, successful considering that the exposure was made from a moving object. "Bush Trio" is very diffused—might be worth trying again with a view to obtaining a sharp negative, but use only the lower two-thirds. "Homestead Near Quamby Bluff" is rather distant and of record interest.

G.H.M., Mildura.—Of your current entries we prefer "Return of the Sun," as the cloud formation here exhibits a very attractive tonal range. However, we consider that it would have been better to photograph this separately as a cloud negative rather than with the top of a formal building as foreground. The two lighthouse studies are valiant attempts with difficult subject matter; the better is perhaps "Unguided Galleons," though we feel that the print is on the heavy side and we hardly think that the contrast filter was desirable under these circumstances. The silhouette version would be better trimmed, i.e., without 1½ inches from the left, close to the brightly illuminated panel.

J.M., Ryde.—The best of your quartette is "The Union" subject, though this could hardly be considered an architectural study. "The Brewery" is nicely recorded but hardly a scene that offers you much opportunity for personal interpretation. "P.N.R. School" likewise did not offer a great deal, and your version is only in the nature of a souvenir snapshot.

"St. Anne's, Ryde" offered a good opportunity for close study, rather than just a first impression from the street gateway.

H.M., Atherton.—Welcome to the contest. Certainly there is nothing wrong with your enlarging technique. Considered as a subject the interest is very scattered, both as regards the foreground and the background. On the print returned we are suggesting a trim which, along with a darkening of the foreground, would provide you with quite an impressive little picture.

K.J.M., Woollahra.—Of your current entries we prefer "Contrast," mainly on the grounds of its super-fine quality. Actually, it is far from strong in composition as regards either foreground or cloud formation. The anti-tank obstacles are old friends and hardly very pictorial.

A.B.M., Sydney.—We have received your prints, but these appear to be trade productions and as such would not be eligible for the contest, which is planned to encourage workers to handle their own processing. Considered as subject matters, these are general scenes with no particular motive or dominating feature. For pictorial photography it is essential to select one particular aspect and to approach that with your own personal individual outlook. Study the portfolios.

J.M., Clifton.—Third (Equal) for "Morning Glory" mainly on general grounds of attractive technique; actually the cloud formation was not one that possessed real unity or definite composition in its make-up.

W.H.M., Merveth West.—We like the general idea of "House on the Hill" but somehow we feel the cloud formation is too slight to carry through to success.

M.G.M., Mussellbrook.—"Shadowy Pastures" was considered first-rate in technique, but we feel that general views of this type are mainly of record interest, there being so many individual elements to attract our attention. A greater degree of unity would be gained by darkening all the foreground up to the first fence. Incidentally the hillside in the background seems rather tempting. In "Lakeside Fantasy" there is too great a clash between the strange shape of tree and the strong pattern of the clouds. A degree of simplicity would be more successful, witness "Stairway" which we are pleased to reproduce.

F.N., Canterbury.—HC for "Billowing Sky," which possesses very attractive print quality and tonal range but, as a composition, is rather lacking in distinction, both as regards the cloud formation and foreground interest.

R.H.N., Balgoolah.—Very fair print quality and presentation are shown in your entries, but in neither case did the material selected offer you a great deal. "Nature's Arch" is the more promising of the two, but we feel that there is something of a contest of interest between the branch and the cloud formation; neither being sufficiently dominating. "Cloud Drift" is nicely recorded, but the cloud is lacking in any particular formation; as with any other subject, it is necessary to have some rhythmic shape for your material.

R.P., Mildura.—Of your cloud subjects we prefer "Over the Roop-tops," which portrays a novel formation that is worthy of a more attractive foreground than a galvanised roof. For your album take trims from either side. Next we would place "This Atomic Age"—a fine formation, but perhaps too much of a good thing. It might be an improvement to tone down the two top corners, as the formations here tend to draw the eye out of the picture. "Fiery Sunset" is certainly a strange formation—must have looked very striking in its original colour. "With Setting Sun" is one of the old favourites and, in the absence of special foreground interest, it hardly holds attention. As usual, technical work and presentation are attractive.

J.L.P., Sydney.—HC for "Peaceful Pastures"—an attractive atmospheric impression, but as a composition we feel that the interest is somewhat scattered. Actually the major portion of interest is in the left-hand half, which forms a complete picture on its own account with very little relationship to the right-hand half.

S.C.P., Abbotsford.—HC for both your current entries. The weird mark-of-exclamation effect "Painted Sky" is certainly a very clever and strange effect—worthy of record though hardly pictorial. So dominating a formation as that portrayed in "The Rain is Coming," we feel, hardly needed such a strong foreground interest. It would have been better to photograph this just as a cloud negative with a view to its future use along with a suitable landscape foreground. For your album we would recommend dispensing with the right-hand two-and-a-half inches.

M.P., Kandos.—Your set subject entry is rather on the flat side and, as a subject, rather lacking in definite formation—that is, apart from its strange resemblance to a human face. HC for the home portrait which possesses good animation and roundness.

A.C.R., Canberra.—"Across the Lagoon" could hardly be considered a cloud study on account of the strong foreground interest. It was therefore transferred to Open, in which class it gained an award mainly by virtue of rich and attractive print quality.

R.R., Moonie Ponds.—Prize award for "Silver Linings" mainly in recognition of its good sense of movement. In future prints there should be some darkening of the bottom left-hand corner, as this area is rather light in tone.

R.A.R., Lower Fernree Gully.—HC for "Afternoon" for attractive print quality; as a cloud formation the material is rather lacking in any distinctive shape.

J.R., Broken Hill.—Of your tree studies we prefer "Sun-kissed" which, we imagine, is your technical best to date. The tree, however, is rather weird in shape with so many radiating branches. "Edge of the Forest" is nicely arranged in semi-silhouette treatment; it is difficult to look at the tree when we find such bright lights in the background.

R.R., Narrabeen.—Welcome to the contest. HC for "Jetty" which attracted by its bold approach to modernistic subject matter for which the semi-silhouette is very successful in conveying the impression of mass. The basic problem is one of composition with so many varying lines and shapes involved.

A.H.R., Bondi.—"Lazy Day" caught the judge's eye through its brilliant interpretation of light though, basically, the appeal pictorially was far from strong. For your album we suggest the inclusion of only half the existing foreground.

R.S., Croydon.—Prizewinner "Squinting" attracted by its strong impact and excellent technique despite our well-known lack of enthusiasm for low viewpoints in portraits. We suggest trims from the right and foot with a view to reducing the present formal placing. HC for both the remaining home portraits. "Richard" is perhaps the better—an animated portrait in studio style possesses good roundness and tonal gradation. The lighting to the left is rather strong and this, in association with the white background, has resulted in rather too much attention being directed to the back of the head. "The Secret" is technically good, but rather untidy in arrangement with our attention directed mainly to legs and arms rather than the expressions on the youngsters' faces. Of course we admit that the posing of two lively youngsters represents something of a problem! "Sunday Afternoon"—an excellent record but hardly more.

D.M.S., Scone.—Prize award for "Storm"—a nicely arranged composition for a thunderhead emphasised by a low tonal scheme.

L.C.S., Bathurst.—Welcome to the contest. Your initial entries record an interesting variety of subject matters mostly recorded in an enterprising manner. First we would place the prize-winning landscape, which is generally well handled in low tones along conventional lines, HC for "Fire-Break"; we consider that this would be better without the right-hand tree, there being quite enough in the left-hand section. Of the other two sunset subjects, "Revelation" is perhaps the better, but we wonder whether the right-hand tree is necessary. The other print is rather formal with its empty foreground and cloud formation of parallel bands. "Miserere" offered you very little; though what was there is well recorded. "Rendezvous" is mainly of pattern interest, and we would suggest a 3-inch trim from the top. "Insulators" is an old favourite but your version is above average; the present arrangement is rather formal and some type of twisted trim might be considered. "Metropolis," also HC for interesting street scene which is technically on the heavy side.

A.V.S., Fauluse.—Welcome to the contest. The Jindabyne landscape is technically somewhat on the light side and rather general as a composition. We would suggest trims from either side and the foot with a view to concentrating interest. The cloud formation on this occasion was also far from helpful. In landscape work it is desirable to consider the demands of both composition and mood, and we would suggest that you study the best available work.

D.S., Bentleigh.—Welcome to the contest and congratulations on 24 x 36mm. technique. Considered as a composition, the subject matter is rather slight and distant, but under the circumstances you have done remarkably well. You might consider changing the cloud formation to something of a more striking nature.

J.W., Walkerville.—Your entries are technically attractive, but we feel that not a great deal of thought has been given to the matter of selection of subject matter, as the majority of the cloud formations are of all-over type and lacking in distinction. The best might be the right-hand half of "Winter's Day," which is sustained by the foreground interest of the branch. "Storm Approaching" is rather general, and the bright foreground hardly suggests that motive. "Clouds Over the River" is a pleasing souvenir—perhaps worth trying again under more atmospheric conditions. "Clouds After Sunset" again offered you little in the absence of some distinctive effect of light.

H.M.T., Pymble.—Welcome to the contest. Your sunset print is rather flat and should be developed to blackness in the silhouetted areas. If you do this, and at the same time dispense with the left-hand half, we believe that you will be pleased with the result.

F.H.W., Kirribilli.—Welcome to the contest and congratulations on a varied outlook, your subjects being very novel if not pictorial. The night-time view is perhaps the most interesting—an excellent technical result of the "Suspension Bridge" and its background. The candid of the train passengers is interesting from a documentary viewpoint, though hardly of general appeal. The close-up of the owl in beaten metal required the more careful attention to lighting—this should be along much softer lines. You appear to be getting very satisfactory technical results with your Retina I, and it is now mainly a matter of cultivating your personal outlook in photography.

M.J.W., Ashfield.—Prize award gladly made for "Portals of Knowledge," which is far above the average for architectural study with figures—congratulations! HC for the photograph of the dinghy for its novelty, but technically the print is on the hard side and it should be possible to obtain a richer result with improved detail.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

On March 17th Mr. B. Pearl gave a talk on "Photo-Finish Photography," and exhibited the latest type of camera which accommodates a special type of 35mm. film instead of the earlier wider film. This film is processed by hand in hot solutions in a matter of seconds. As a regular procedure, the print is ready for the judge within 90 seconds of taking. An amazing feature of the results was the high image quality of the negative, which would stand considerable enlargement.

On the night of 6th April we were given a practical demonstration on Photo-Engraving by Mr. B. Gange. We were shown the difference between line and screen engravings, and one each was made using wet collodion plates for the negatives, and bichromated fish glue exposed under arc lights as the coating for the positive plates.

As a complete change, on April 21st Mr. J. Becher-vaux projected a series of Kodachrome slides during a talk on "Walking with Kodachrome." These slides were the results of several walking trips he had made with parties in various parts of Victoria.

At the meeting on May 4th we had colour again. Mr. Morrison, of Kodak Ltd., arrived with an array of dishes, bottles and other apparatus, and demonstrated what could be the home processing method of Dye Transfer Printing. To save time, he had the three separation negatives and the corresponding matrices already prepared, and he showed the process of preparing the materials, dyeing the matrices, and making the print. He also explained the method of controlling the strength and contrast of the colours, and made a second print from the same matrices with a different colour balance. A.W.P.

ADELAIDE CAMERA CLUB

"Lighting for Glamour" was the title of the lecture given by Mr. K. T. Cook on the evening of April 17th. The lecturer used two charming models to demonstrate the various lightings. At the conclusion of each step, the members were invited to photograph the result.

The importance of correct make-up, pose and balanced lighting was emphasised by Mr. Cook. The lighting, he said, was particularly important, especially if one wanted to bring out all the "glamour" inherent in a model.

This month's outing to the foot-hills was yet another all-day event. Orchardists, in the district visited, threw open their gardens to us, and a few pictures were taken between eating apples and figs. The day was enjoyed by all.

The special competition for pictures taken with a box camera produced some remarkable results, and the prize went to Mrs. M. P. Korte for "Horseshoe Bay."

Merit Certificates were awarded as follows: "A" Grade—"Mist in the Parklands," G. Zeising; "7 p.m. Onslow Avenue," L. Ween. "B" Grade—"Beach Ballet," J. Bennett; "Beside Still Waters," J. Beare; "Homewood," G. Wood. C.G.W.

PICTORIAL PHOTOGRAPHIC CLUB (Preston, Victoria)

The meeting on 11th April was in the form of a showing of motion picture films by Dr. Crooke. Members were treated to a pictorial 9,600-mile trip through Central Australia and Queensland, with an interesting and amusing commentary by the photographer. Many of the sequences showed how commonplace objects and events could be enhanced by a little planning; many localities showed most inviting possibilities for still photography. Dr. Crooke answered a number of questions at the conclusion, finishing up with another film of a Canadian holiday.

The second April meeting was devoted to a criticism by the Judge, Mr. Alan Gray, of all entries in the Landscape, Seascape or Tree Study competition.

He pointed out that the photographer should strive to reproduce the effect visualised at the time of taking the picture, and all processes should be aimed to that end.

Competition results were as follows: "A" Grade—1, F. Hion; 2, K. Earl; 3 (equal), R. Gray and F. Hion. "B" Grade—1, G. Baker; 2, G. Sim; 3, G. Earl. Night Outing—G. Banfield. E.H.B.

R.P.S. PROGRESS MEDAL

The Council of The Royal Photographic Society has awarded the Society's 38th Progress Medal to Prof. Dr. John Eggert, of Eidg. Technische Hochschule, Zurich, in recognition of his classical work in latent image theory, particularly on the quantum efficiency carried out with Noddack; for his work on the effect of X-rays on photographic emulsion; and in evolving methods of standardisation of photographic speed and graininess.

The medal may be awarded annually, at the discretion of the Council, in recognition of any invention, research, publication or exhibition which shall have resulted in any important advance in the science, art or practice of photography.

The first recipient of this medal, the highest honour the Society can bestow, was Capt. W. de W. Abney (afterwards Sir W. de W. Abney, F.R.S.), in 1878, and subsequent recipients have included such distinguished scientists as Andre Gallier, J. G. Capstaff, Thomas R. Dallmeyer, W. B. Ferguson, F. E. Ives, Lloyd A. Jones, A. Lumiere, C. E. K. Mees and H. Dennis Taylor. Other photographic contributions have received recognition in the persons of George Eastman, P. H. Emerson, Alfred Stieglitz and F. J. Mortimer.

11th INTERNATIONAL PHOTOGRAPHIC SALON OF JAPAN

This event will be held in Tokyo, Osaka, Nagoya and Fukuoka during October, the closing date being September 30th. Address is: The International Photographic Salon, The Asahi Shinbun Yurakucho, Tokio, Japan. Normal conditions apply except that there is a maximum size of 8". "Foreign contributors must send one dollar, or its equivalent, as the entrance fee—to be paid as soon as the transaction becomes available."

LUCKNOW INTERNATIONAL SALON OF PHOTOGRAPHY

Section A for Pictorial Prints in Monochrome.

Section B for Colour Prints and Slides.

Entry Fee: 5/- or 1 dollar in each section.

Closing Date: 15th December.

Entry form and particulars from the Honorary Salon Secretary, U.P. Amateur Photographic Association, 10 Cantonment Road, Lucknow (India).

CANBERRA PHOTOGRAPHIC SOCIETY

On Tuesday, 2nd May, the Society held its usual monthly meeting when the competition subject "Portraits" was judged by Mr. J. M. Joshua, of Temora (N.S.W.). The awards were as follows: 1, K. Dinnerville; 2, A. Redpath; 3, J. Webb; 4, H. Collis; 5, C. Bennett. During the evening, Mr. Joshua gave one of the most instructive and comprehensive lectures on "Portraiture" that the Society has had since its inception. Mr. Joshua (who brought all his own equipment with him) kept no secrets back from the members, and demonstrated how successful portraits could be taken with just one main light.

Other methods were demonstrated with additional fill-in lights and the effect provided by the judicious use of the spotlight. With the lights placed on the model, Mr. Joshua displayed beautiful portraits of his own making to show the effect on the finished picture of the various lighting positions.

Mrs. M. Jolliffe (nee Miss M. Johnson), an entrant in the recent "Miss Australia" quest, was a patient and gracious model. After the lecture, a battery of cameras was unleashed and members tried their hand at photographing the model by methods demonstrated by Mr. Joshua.

During the evening, the President took the opportunity of extending a welcome to a foundation member and former Vice-President, Mrs. Burton Wolcott (nee Miss May Steed), who has returned from America on a few month's holiday. Mrs. Wolcott, now a member of the New York Camera Club, is President of the present committee there, and hopes to take back to America on her return a portfolio of prints from various clubs and societies for exhibition at the New York Camera Club.

At the conclusion of the meeting, the President expressed thanks to Mr. Joshua for his judging of the "Portrait" competition and for the really fine lecture he had given.

In January the Society intends holding an **International Salon** in conjunction with the Federation Jubilee Celebrations, and entry forms will be forwarded to all parts of the world.

The Secretary of the Salon, Mr. A. Redpath, has arrangements well in hand, and a large entry is expected. Entry forms may be obtained from the Secretary, Canberra Photographic Society. K.C.

PARRAMATTA (N.S.W.) PHOTOGRAPHIC AND CINE CLUB

This club meets regularly on the fourth Wednesday of each month at St. John Hall, Marion Street, Harris Park. Visitors and intending members are welcome. Further details are obtainable from the Hon. Secretary, Mr. Dalling, Anderson Street, Westmead. S.H.L.

THE BRISBANE CAMERA GROUP

The May meeting was held at Rafael Tornquist Studios which, by the courtesy of Mr. Ralph Hyde, were thrown open for the use and instruction of club members—even to the free use of sheet film!

Mr. Cyril Savitsky gave an instructive talk on lighting and depth-of-focus problems, and members took pictures of the models with both the studio camera and their own cameras, with the intention of submitting them for the next portrait contest.

First prize in the monthly contest was awarded to Mr. Harry Clements (the subject being "Architecture"), while second went to Mr. John Schrauwen, with Ross Barber and Bill Tevnan tying for third.

Several visitors and some new recruits were noticed in the ranks, and it was gratifying to see the large number of prints submitted for the contest. G.G.-T.

BALLARAT CAMERA CLUB

The official opening of the Camera Club's new rooms took place on Wednesday, April 5th, and was well attended. In declaring the rooms opened, the President, Mr. H. E. Richmond, thanked all who, by their generous gifts and hard work, had made the venture possible.

A demonstration of portrait lighting was given while members photographed the subject. Flashlight photography was explained, and group photographs were made. Constructive criticism on many prints displayed was also given.

At the first meeting in the new rooms there was a large attendance, and a welcome was extended to five new senior and three junior members. There was an excellent array of prints for the month's competitions. In the Set Subject (A Road, Street, or Lane), Mr. H. McConnell's print, "A Back Lane," was voted first, and in the Open Mr. W. Sebo's seascape, "Sou'-easter," was successful. Several hand-coloured prints were displayed and Mrs. H. Richmond's "The Guardian" won on the vote.

A vote of thanks was passed to the *Ballarat Courier* for making available two annual prizes, each of £2/2/-, one for the best Landscape, the other for the best Portrait for the year.

Mr. J. Malone gave an interesting talk on cameras.

Now that the club has its own rooms, the library service is available to all members. I.M.R.

ALBURY CAMERA CLUB

At the April meeting one of the members, Mr. E. J. Hart, gave a demonstration of how a Box Brownie camera can be utilised to make an efficient enlarger. Eight-inch enlargements of good quality were made by the members present.

At the May meeting, a practical demonstration of developing and printing films was given by Mr. A. W. Denison. Again, the members displayed keen enthusiasm and many good prints were made.

It has been decided this year to hold competitions mainly with contact prints to allow the junior members to participate more freely. Points will be awarded to best prints and a prize will be given at the end of the twelve months to the most successful member.

A Field Day will be held on Sunday, 28th June, and at the June meeting an illustrated lecture on Home Portraiture will be given.

Anyone interested in photography may contact the Secretary, Mrs. N. Padman, Box 81, P.O., Albury.

—Press Correspondent.

MINIATURE CAMERA CLUB OF W.A.

A "Model Night" was held in the clubrooms on the 19th April, 1950. Members arrived loaded up with their cameras and gear, and sat patiently through the general business.

Following the general business, Mr. N. Ellison gave a short address on the lighting which each model present required, and then handed over to the members. The battle for "shooting" positions then started—tripod legs spread all over the floor, while "ardent" photographers attained attitudes which previously had been associated with acrobats and ballet dancers.

At the close of the evening, the President passed a vote of thanks to the models for the part they had played in the advancement of photography, to Mr. Ellison for his enlightening address and, finally, to Mr. M. Morris for the loan of the lights, without which the evening would not have been possible. J.V.F.

Editorial Notes

PRIZE LIST FOR JUNE

CLASS "A"—SET SUBJECT

- First ††"Storm Pattern," D. H. Featherston.
 Second ††"Rising Clouds," G. S. Harrison.
 Third ††"Twentieth Century Omen,"
 (Equal) C. S. Christian.
 ††"Volcanic," J. Hoey.
 ††"Nature's Rhythm," Wm. C. Barker.
 Highly Commended: Ron Parsons (3), S. C. Piper (2),
 F. Newman, †A. H. Russell, C. S. Christian, J. Hoey,
 Albert Ash, F. E. Bennett, A. G. Gray, W. A. Jessop.

CLASS "B"—SET SUBJECT

- Second ††"Inferno," E. J. Hart.
 (Equal) "Tempest," F. C. Jenkin.
 Third "Silver Lining," R. Ritter
 (Equal) ††"Rising Storm," F. W. Darsow.*
 ††"Evening Sky Drama," J. D. Johnstone.
 "The Rift," L. J. Dundon.
 Highly Commended: A. A. Atkins, S. Agland,*
 L. J. Dundon, F. Eltrington, J. M. Frawley, T. Johnston-Lord, C. Hunt, E. J. Hart (2), †M. G. McCalm-
 man, R. A. Rizzoli, L. Ch. Sebesfi,* F. C. M. Jenkin.

CLASS "A"—OPEN

- First "The Sun Breaks Through," A. G. Gray
 Second "Mountain Stream," A. L. Gooch.
 (Equal) "Contrast," K. J. Mierendorff.
 "Snow Gums, Mt. Buffalo," F. Lewis.
 Third "Mountainside," C. S. Christian.
 (Equal) "Dorothy Jean," R. T. Inwood.
 "Another Bradman?," J. P. Carney.
 Highly Commended: F. E. Bennett, A. E. Brown,
 C. S. Christian, L. G. Chandler, A. G. Gray, A. L.
 Gooch, F. Lewis, H. James, C. C. Knispel, K. J.
 Mierendorff, John L. Phillips, Merton Potter,
 J. Roper.

CLASS "B"—OPEN

- Second "April," J. H. Lewis.
 (Equal) "Across the Lagoon," A. C. Redpath.
 "Portals of Knowledge," M. J. Wright.
 Third "Whispering Grass," L. J. Dundon.
 (Equal) "Shadows in the Courtyard,"
 F. W. Darsow.*
 "Squinting," R. Salter.
 "Heralds of Autumn," L. Ch. Sebesfi.*
 "Farnscape," J. M. Frawley.
 "Early in the Morning," E. Gardener.*
 "In Playful Mood," D. Blyth.*
 "Streamlines," L. J. Clarke.
 Highly Commended: W. R. Acland, J. F. Audsley,
 R. Badgery (2), F. W. Darsow (3),* L. J. Dundon (2),
 F. Eltrington, G. W. Gardner (2), R. J. Henning,
 G. F. Hannon, C. Hunt, C. Lancini, R. Rose,*
 R. Salter (2), L. Ch. Sebesfi,* D. Stewart,* M. J.
 Wright.

‡Reproduced in this issue.

†To be reproduced in July.

*New competitor.

The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject."
 One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit
 a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A

First Prize—Value £2/2/-
 Second Prize—Value £1/1/-
 Third Prize—Value 15/-

CLASS B

First Prize—Value £1/1/-
 Second Prize—Value 15/-
 Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries
 justifies.

SET SUBJECTS

1950

July Closes May 10 "Bird, Animal or Insect."
 August Closes June 10 "Self Portrait."
 September Closes July 10 "Genre."
 October Closes August 10 "Floral and Decorative."
 "My Most Successful
 Outing." / See page 205.
 November Closes September 10 "Street, Road or Track."
 December Closes October 10 "Architecture."

1951

January Closes November 10 "Outdoors at Night."
 February Closes December 10 "Australian Landscape."
 March Closes January 10 "Child Study."
 April Closes February 10 "A Picture Not Requiring
 a Title."
 May Closes March 10 "Holiday Happenings."
 June Closes April 10 "Pattern and Texture."
 July Closes May 10 "Tree Study."
 August Closes June 10 "Against the Light."

"Open" prints which have not won prizes may be re-entered for a Set
 Subject, but not for Open Contests.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Trust, D. McDermant.—Second, Class A, Open for
 March. Exp. 1/25 sec., f/4.5, Super-XX, Reflex.

PARIS XXXVIIIth

International Salon of Photography

Entries Close September 1st, 1950

Entry Fee—500 Francs (French Currency)

Address: c/- M. le Secrétaire de la Société Française de
 Photographie, 51, rue de Clichy, Paris (9), France. Prints
 should be sent by parcels post and endorsed: "A SOU-
 METTRE A LA DOUANE—No. 469 bis du tarif des Douanes."
 A few advance entry forms have been received by the
 "A.P.-R."

WELCOME TO NINETEEN NEW COMPETITORS

We are happy to welcome to the contest 19 newcomers,
 initials being as follows: S.A. (Wollongong), D.B. (Carra-
 thool), E.B. (Bathurst), H.C.B. (Kangarilla), B.C.B.
 (Crows Nest), V.B. (Crows Nest), R.F.C. (South Hurst-
 ville), F.W.D. (Gordon), E.G. (Gosnells), D.H. (Walker-
 ville), P.K. (Ivanhoe), A.B.M. (Sydney), H.M. (Atherton),
 J.M. (Ryde), R.R. (Narrabeen), A.V.S. (Vaucluse), D.S.
 (Bentleigh), L.C.S. (Bathurst), H.M.T. (Pymble).

This group was successful in collectively gaining five
 third (equal) awards as well as a number of highly com-
 mended.

The 'Last Page'

Australian Successes in the "Amateur Photographer" 1949 Overseas Competition

After the lapse of several years, thanks to the initiative of the Melbourne Camera Club, the award for the "Best Club Entry" has come back to Australia, the Club gaining not only this award, but in addition ten acceptances (at the R.P.S. Gallery showing), two bronze plaques and a silver plaque. The complete Australian list is as follows:

Silver Plaques: *Warehouse*, by R. Gregory; *Quiet Moment*, by C. G. West.

Bronze Plaques: *Turbulence*, by J. Bilney; *The Pentland Hills*, by A. G. Gray.

Certificates of Merit: *Declining Day*, by Dr. L. A. Love; *Fig Trees*, by J. P. Carney, A.R.P.S.; *At Sundown*, by W. Broadhead.

(N.B.—Incidentally, refer to "Last Page" for August, 1949.)

* * *

Showing in the Kodak Salon Gallery, Sydney, during May was *The Third "A.P.-R."* Invitation Salon drawn from subjects which had won prizes over the years 1947-1948.

* * *

Well-known Sydney amateur photographer and international exhibitor, Keith McClure, is considering taking up sand modelling, the making of soap figurines or finger painting on glass—anything but photography.

His wife had taken an odd picture at times, but her reputation in photography could hardly compare with Keith's.

Recently, when the McClures were on a hike to Oxford Falls, 20 miles from Sydney, Marie photographed a man and his horse sharing a drink from a running stream. Marie was impressed with the result—so impressed that she told Keith of her idea of sending it to *Woman's Day* for the Melbourne magazine's holiday picture competition. Keith was not impressed. He told her so, and sent off three of his own "masterpieces."

Keith didn't know it, but Marie, defying his advice, sent off the picture, entering it in her maiden name.

That's how Marie Hindwood won the competition—and £25. You've guessed it! Keith's prints didn't run a place.

In the McClure household at least, Keith no longer has a reputation as a photographer. Marie, on the other hand, now studies the *A.P.-R.* avidly and is burning to enter her pictures in *A.P.-R.* contests.

* * *

Entries close on July 31st for the **Third Witwatersrand Photographic Salon**, organised by The Camera Club of Johannesburg. The salon will open in that city in August and be followed by a two-months' tour. Address: P.O. Box 2285, Johannesburg.

* * *

From the *Sydney Morning Herald*, May 23rd:

"Three X-ray photographs of a patient were picturegrammed to Sydney by a Brisbane radiologist to-day for a diagnostic opinion by a Sydney doctor.

"They were the first X-ray photographs transmitted from Brisbane and are believed to be the first seen by this method in Australia."

Woman's Day for May 15th carried an account of the daily work of Olive Roach, clinical photographer at the Queen Victoria Hospital, Melbourne.

* * *

"Why do people always look for ideas in paintings?" asked the great French Impressionist, Pierre Auguste Renoir. "When I look at a masterpiece, I am satisfied merely to enjoy it." Last week, at Manhattan's Wildenstein Gallery, plenty of satisfied art lovers were thoroughly enjoying themselves. The reason—the first big U.S. show of Master Renoir's paintings in a decade.

Nowhere was there any hint of Renoir's own hardships. Although he spent the last 25 years of his life fighting a losing battle with constant illness, no personal gloom ever disfigured or darkened the 4,000 canvases he completed before his death in 1919. When a stuffy teacher, annoyed by his high spirits, once said sardonically, "You seem to take painting as fun," Renoir quickly replied: "If painting were not fun to me, I should certainly not do it." (*Time*)

* * *

Harry Jay (Melbourne) has promised an article on stage photography.

* * *

Irvine Caldwell is still homeless at Hamilton (Vic.)—sees his family (at Red Cliffs) but occasionally.

* * *

We have received from J. S. Canner & Company Inc., 909 Boylston Street, Boston 15, Massachusetts, U.S.A., their list A-199 of rather unusual Photographic Books and Periodicals, many from the library of E. J. Wall. Should anyone be interested in the purchase of photographic literature of this type we shall gladly make the circular available. A stamped addressed foolscap envelope should be sent.



Photography was certainly well to the front in the February issue of "Holiday and Travel" (Sydney). Commencing with a cover design (reproduced above) gently satirising the popularity of the holiday snapshot, it went on to publish articles by Leo and Molly Lyons and John McAllister. *Picture of the Month* award went to a novel dog study by Harry Collier (Surfer's Paradise), while runners-up were Mac Reid, of Vaucluse, and K. Alamangos, Granville. The address of this publication is 21 Macquarie Place, Sydney.

Under the auspices of the Royal Australian Chemical Institute of New South Wales, two lectures were delivered by Professor E. J. Hartung, D.Sc., Professor of Chemistry, University of Melbourne, in Sydney during May. These were, "Chemical Action of Light" (May 29th) and "How Nature Makes Her Colours" (May 31st). (These were magnificent.—Ed.)

Max Dupain's well-known documentary photograph, "Tathra in Summer," was reproduced in the special gravure section of *Camera* (Lucerne) for April, 1950.

Woman's Day (Melbourne) for April 17th contained reproductions of the prizewinning prints in the *Woman's Day* Holiday Snapshot Contest. Nearly 2,000 prints were received, and the results of the judging were as follows:

First Prize, £25, Marie Hindwood (Willoughby, N.S.W.); Second Prize, £15, John Street (Artarmon, N.S.W.); Third Prize, £10, Molly Lyons (Port Kembla, N.S.W.). Consolation Prizes, £2/2/-: Garry K. Thompson (Mosman, N.S.W.), Edna Anderson (Middle Park, Vic.), S. C. Piper (Abbotsford, N.S.W.), Ernest C. Steed (Concord, N.S.W.), G. Munro (Prosperine, Qld.), and E. Hart (Arncliffe, N.S.W.).

An editorial note commented on the fact that N.S.W. was easily the most photographically inclined State in the Commonwealth.

Technical recommendations were made by the Kodak Technical Advisory Service to the E. G. Donkin survey expedition to the Kimberleys. The expedition will conduct a ground survey of about four hundred square miles of hitherto unexplored territory.

It is rumoured that special interest will attend the Kodak demonstrations at the forthcoming conferences of professional photographers in Melbourne and Brisbane in June and July respectively.

Photography was represented by only one exhibitor at the **Sixth Annual Exhibition of the Mona Vale Cultural League**, held at La Corniche from May 13-20. This was R. B. Miller, who showed a group of Wagga Wagga landscapes.

W. H. McClung was recently the guest of the Lyons household at Port Kembla.

We regret to report that the name of D. McDermant will no longer be noticed in our prize lists, for this very keen worker has now joined the ranks of the professionals.

K. H. S. Baker, Murray Bridge, South Australia, writes:

"I have been a photo-enthusiast for many years, but have only recently exhibited. Local shows have made me a number of awards, and subsequently the A.C.C. invited me to exhibit.

"When an envelope arrived from Kodak (Sydney) with an entry form for Maitland I sent along half-a-dozen 8 x 10 prints and was very happy to hear they had hung four of them. Later, another envelope came from Kodak (Sydney) and I exhibited at Muswellbrook, and they hung six prints (15 x 12), one of which was awarded a bronze medallion and another a certificate of merit.

"Recently, a third envelope from Kodak (Sydney) arrived with an entry form of the Tenth Victorian International Salon. I suppose I should now say I expect to gain acceptance for four of the four prints I shall send, and that they will all receive gold medals! In reality, I expect a parcel will arrive from Melbourne a month before the exhibition containing four little rejects.

"Whatever the verdicts, I must say I have enjoyed preparing the prints, sending them away, and then awaiting judgment.

"My object in writing is to express my thanks to you for including me on your 'prospect' list and to place on record the pleasure that action has brought me."

The *Sun News-Pictorial* (Melbourne) announced the results of its £350 photographic contest in the issue for April 1st.

Results were as follows:

First Prize, £200, "Daisy Chain," G. L. Dean; Second Prize, £75, "Sea, Sand and Silhouettes," K. W. Hill; Third Prize, £50, "One On," J. Nicholson; Consolation Prize, £10, "In the Final Stages," P. Matthews.

For the Junior Section, two awards were made:

First Prize (Boys), Camera Kit, Jeffrey Hodgson; First Prize (Girls), Camera Kit, Gillian Jenkins.



DAISY CHAIN

G. L. Dean

First Prize in the "Sun News-Pictorial" £350 Photographic Contest.

(See report above)

A current advertising notice reads:

"Land" Photographic Competition.—Valuable prizes are being offered by "The Land" newspaper for photographic tree studies by amateurs. Details of this interesting competition are published each week in "The Land," available from all newsagents, 4d. Competition entries close June 28. The Land Newspaper Ltd., 59 Regent Street, Sydney.

Keen wild-life workers, G. Grant-Thomson and L. G. Chandler, were well represented at the Second "Country Life" International Exhibition of Wild Life Photography (London), the former gaining no less than ten acceptances. G.G.-T. was subsequently represented in the magnificent 100-page book "Wonders of Wild Life Photography."

With the front cover full colour gravure reproduction on *Woman's Day* for May 8, 1950, readers saw probably the best example of high-speed colour photography yet achieved in Australia. Credit for such a brilliant effort goes to enterprising Melbourne photographers Allan Robins and Ted Roberts who, during the last eighteen months, have perfected the necessary equipment. Their subject on this occasion is a colourful ballet dancer photographed in a high mid-air leap.

The First Hungarian Invitation Salon was exhibited at a special meeting of the Newcastle Photographic Society on February 13th.

An A.P.-R. group entry was forwarded to the Third International Salon of Photographic Art, Habana, Cuba, which was held in December last year. The group was successful in gaining ten acceptances as follows: J. P. Carney ("Twinkles and Puddles"), J. Hoey ("Landscape Near Richmond"), Max Knobel ("The Winding Stream"), R. G. Lester ("Peel"), L. A. Lyons ("Wet Street," "Servants of Steel," and "Monaro Gums"), Molly Lyons ("By Eastern Shores," "At Rest"), and F. Newman ("Boundary Fence"). In addition, Molly Lyons' picture, "By Eastern Shores," gained a full-page reproduction in the catalogue.

We understand that G. S. Harrison's annual holidays did not prove as enjoyable as he—and his friends—had hoped . . .

Entry forms for the 16th Kodak International Salon of Photography will shortly be distributed to staff members throughout Australasia. The overseas quotas have already gone forward. Closing date in Sydney is December 1st.

A. J. Anderson has moved to the "famous" photographic centre of Port Kembla; a proper darkroom is in the offing, and so we can expect big things for the future.

Quentin Burke reached Cardiff (Wales) on May 30.

Re the Argonauts Photographic Competition—results, which were announced in "Joe's Art Gallery" on May 3rd, 1950, indicated that the competition had been a great success. Although "own processing" was not a specific condition, the great majority of entries proved to be in this classification. That this fine work may be afforded a wider audience, the Company is arranging to obtain the negatives and to enlarge about twenty-five of the more outstanding subjects; these will be subsequently displayed in store windows throughout the Commonwealth. For the record, here is the prize-list: First, *Golden Fleece* Patmos 15 (aged 14); Second, *Beroc* 42 (aged 10); Third, *Plisthenes* 35 (aged 14); Highly Commended, *Eros* 22, *Ismarus* 44, *Allpheus* 36, *Gylippus* 33 and *Delphi* 18.

We all know the expression that "some things have to be seen to be believed." In this category might well be placed Asst.-Professor N. B. Rosenthal's Visual Aids Department at Melbourne University. We have heard a great deal about modern methods of instruction and education via visual equipment, but few realise perhaps the wide extent to which these methods are actually working in this country. It appears that the Professor's department is daily handling a multitude of orders from educational and non-profit organisations all over Australia, supplying every type of aid from the simplest to the most complicated. A "story" for A.P.-R. readers has been promised—and we hope it is not very far away, for this is a project with which we should all be familiar.

Arthur Neville (*Hobbies Illustrated*) is certainly a real enthusiast for all hobbies, but we have a feeling that even with him photography perhaps is just a shade ahead of the others. A recent project was the organising on May 19th of a theatre evening—a special performance of "Night Must Fall"—at which workers could try their hand at stage photography.

Closing date for "Popular Photography" 25,000-dollar contest is July 15th, 1950. Address: Contest Editor, 185N, Wabash Avenue, Chicago, Illinois, U.S.A.

Under the auspices of the Photographic Society of N.S.W., the Kuring-gai (Sydney) Agricultural Show (previously known as the "St. Ives" or Northern District Show) will this year be conducting an Australian-wide salon along "International" lines. Entries close on September 21st, the actual showing being in early November. All correspondence should be addressed: Hon. Organiser, Kuring-gai Salon, c/o Photographic Society of N.S.W., Box 829, G.P.O., Sydney.

C. S. Christian was invited to submit a panel of prints to the First Annual Exhibition (1950) held by the Canberra Art Club. It is interesting to observe the welcome extended to photography on this occasion.

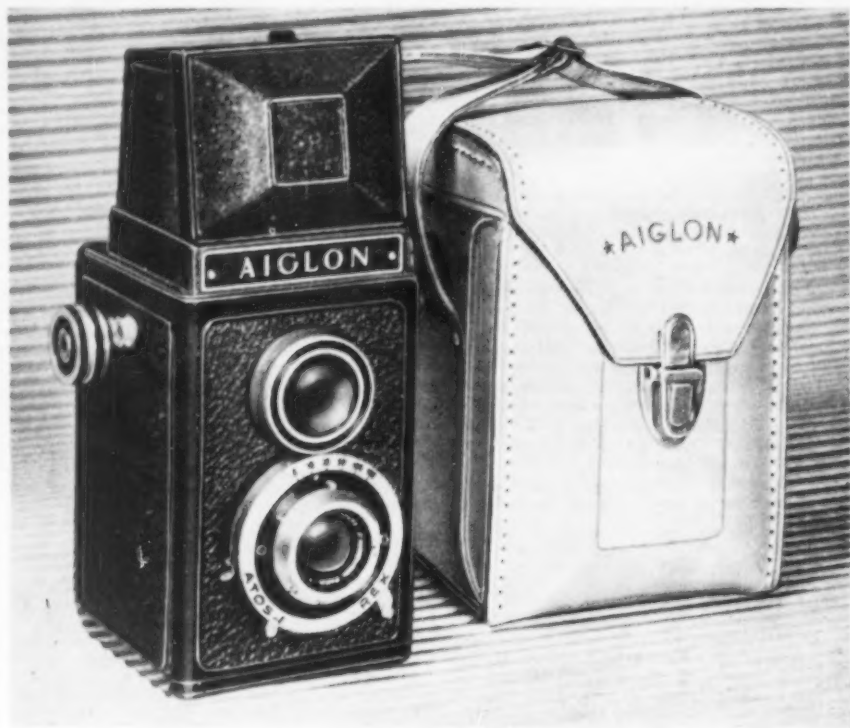
"Ryde's" for May carried a striking two-colour design of quaint plastic ducks; needless to say, the plastic in question was Tenite.

A well-known Sydney professional photographer has added F.I.B.P. to his F.R.P.S.

The colour cover illustration on *U.S. Camera* for May, 1950, was executed by the Kodak Flexichrome process.

We learn that J. P. Carney is now the proud recipient of a "Two Star" merit award from the *Pictorial Division* of the P.S.A. Incidentally, J.P.C. is the possessor of two new cameras—a Cine-Kodak Eight and a 24 x 36mm. model; the former has already yielded some very attractive Kodachrome movies of autumn foliage in Griffith and Tumut. It also appears that gum-tree studies are still popular overseas. J.P.C.'s "Power and Glory" is receiving reproduction honours everywhere; two of the most recent being in *American Photography* for March and in the catalogue of the 1950 Rio de Janeiro Salon. B. Jessop was, we understand, the only other Australian exhibitor at this Salon.

"A.M." monthly for May carried a lengthy feature story on home movie-making, while the full-colour cover showed a Cine-Kodak Special in operation.



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- 2631—Ensign Selfix 420, f/4.5 Ensar lens, Compur shutter, yellow filter, leather case. Excellent order .. **£18**
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- UA8196—Kodak 35, coupled rangefinder, f/3.5 coated lens, always-ready case. Good order £41
- UA8231—Flexaret, f/4.5 coated lens, Prontor II shutter, always-ready case. As new £24
- UA8256—Ensign Ranger, f/6.3 lens, Trikon shutter. As new £10
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- UA8250—Voigtlander Bessa, f/3.5 Helomar lens. Good order £22
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